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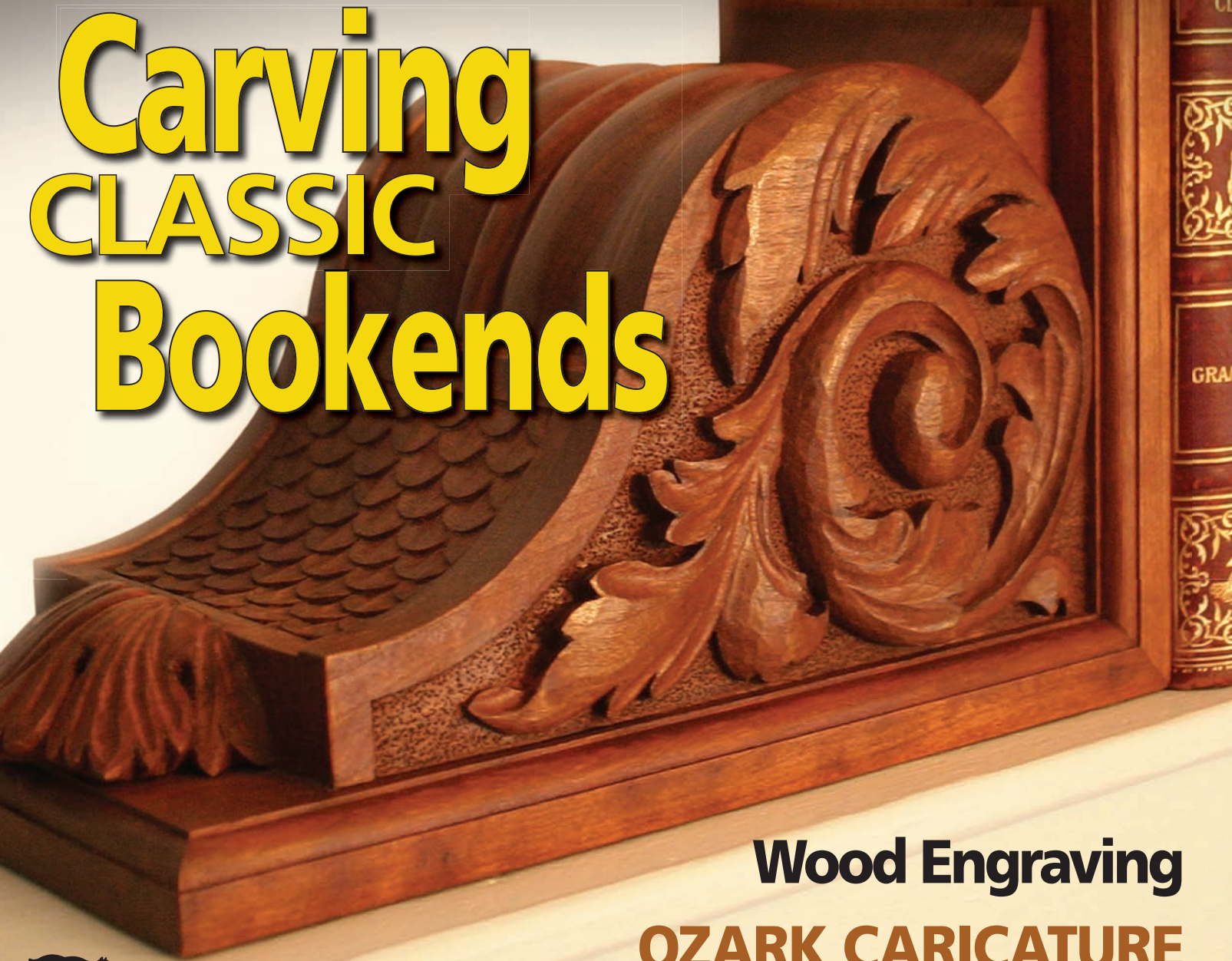


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A Fox
Chapel Publication

Summer 2006 Issue No. 35



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Abbey Jean Gilligan

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8:20 A.M. 8 lbs 20.5 Long



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Look for this fresh new face
on our fall issue!

Editor's LETTER

Exciting News to Share with Wood Carving Illustrated Readers!

1) Magazine Redesign

Beginning with our next issue (Fall #36) you'll notice some changes to your magazine. We've updated our logo—see above for a sneak peek! Inside you'll find the issue easier-to-read, with a table of contents that's better organized and lots of other improvements that you're sure to appreciate. Don't worry—you'll still find all the great step-by-step articles and carving patterns that you've come to expect from *WCI*.

2) Open House Changes

We have finalized the date and location for our Fox Chapel Open House. The event will be held right here at our offices in East Petersburg, PA on Friday, Sept. 29 and Saturday, Sept. 30. We're planning two full days of seminars and demonstrations and have secured some big names in carving to share their knowledge and join the fun. Check out the ad on page 80 for more details!

About the Staff

We have a relatively small team of individuals working on our magazines. Jon Deck is our designer and handles everything from the layout of the pages to prepping for the printer. Jon came to us from an advertising background and quickly found that he has a real passion for creating magazines. Bob Duncan, our technical editor, has been a woodworker most of his life, but spent the early part of his career as a newspaper journalist. My background has always been customer service—from swimming pools to home improvement.

The three of us joined Fox Chapel at various points in our careers, but 2005 found us working together to produce *Wood Carving Illustrated*—your magazine. It has been both a learning experience and a labor of love. We're thrilled to have this opportunity to add a bit of our own personality to the magazine and we're positive that you'll love the new look as much as we do.

Happy carving,

Shannon Flowers

Shannon Flowers

Wood Carving Illustrated staff:
Shannon Flowers, Jon Deck,
and Bob Duncan.



WoodCarving ILLUSTRATED

Summer 2006

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..... Roger Schroeder
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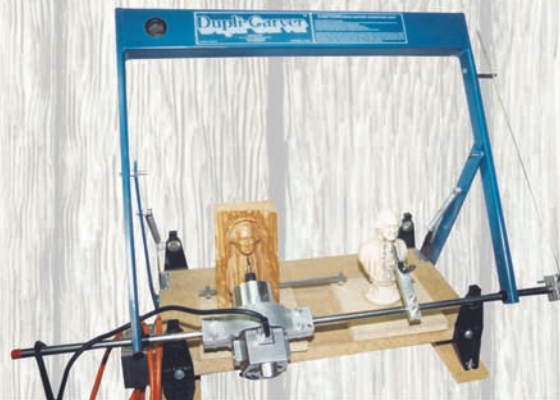
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From our MAILBAG

What makes a prize winning carving

What galls me is that I often read in instruction manuals “Do not make your carving look like a ceramic by making it too smooth,” yet all the prize winners are smooth!

Try leaving a woman's face rough—it will look like a man.

The books also say “don't use sandpaper, it dulls your knife.” Carving will dull your knife! Did you ever hear of brushing your carving off after sanding? In the trades, this is the difference between a finish mechanic and a regular mechanic.

John Radjieski
Little Neck, NY

Technical Editor Bob Duncan responds: Whether or not to sand your carving really comes down to your personal feelings on the topic.

Some carvers leave distinct tool marks on their carvings. One thing you will notice about these styles of carvings is that all the cuts are clean. That means you need to have sharp tools. Nothing ruins the finish of a carving faster than rough cuts from a dull tool.

There are also carvers who will spend hours sanding to get the carving to look just right. You can use a combination—where some areas are sanded smooth and others are left with tool marks. This combination approach adds contrast and interest to the piece.

The argument against knife or chisel work after you've sanded is that tiny bits of sand can become embedded in the wood. If you hit the grit with a tool, there is a chance that you will nick your blade and need to restore the edge with a sharpening stone.



Mike Shipley's Snowflake Santa is featured in our Ultimate Carving Pattern Collection.

Seeking more Shipley carvings

I have been receiving *Wood Carving Illustrated* for five years. The magazine is very inspirational and informative. I enjoy it very much.

I would like to see more of Mike Shipley's work. His snowmen and Santas would be a great inspiration and benefit for every woodcarver.

William R. Metzger
Sylvania, OH

Editor's Note: It's funny that you wrote when you did, William. Mike Shipley has a new book out titled Woodcarving Country Folk (see ad on page 81). Mike shares an exclusive pattern in this issue to give readers a sneak peek. Our recently published Ultimate Carving Pattern Collection features two more Shipley patterns: a Santa and an Uncle Sam. You can receive the new pattern collection free with your paid two-year subscription or purchase it separately (see ad on page 83).

More Tales from the Hunt

I was sure that the fox would be in the chicken drawing that Lora Irish contributed, you know, the fox in the hen house! But, found it on page 25, Step 11. Thanks, for adding this feature to the magazine. It's just one more reason to keep it handy.

Every time I pull the latest issue from the mailbox, I tend to heft it, mentally weigh the contents, the value if you will, by the number of pages, thinking that it's never enough. However, after opening the cover and starting to turn pages, it becomes obvious that it's quality not quantity. Not to say that another 10 to 15 pages would not be greatly appreciated. Thank you for an enjoyable magazine.

Email from Terry



Use a power drill and a spade bit to make where cuts are very deep or pierce them perpendicular to the flat surfaces.

Fox Hunt

Bill Snyder from Tumwater, WA and Carol Smith from Fontana, CA were randomly drawn from the 260 entries who correctly located the Fox in Spring 2006 (Issue 34) *Wood Carving Illustrated*. The fox was located on Page 25—in the photo of Step 11.

The Fox Hunt continues in this issue. If you find him, write or e-mail us and tell us his location. Two readers will be randomly selected from all the correct replies to receive a \$25 Fox Chapel Books gift certificate.

Remember, the contest fox faces left. The Fox Chapel Publishing logo fox, who faces right, doesn't count!

Winners and the location of the fox will be announced in the following issue. Entries must be received by July 7, 2006, to be eligible for the random drawing.

Send your entry to *Wood Carving Illustrated*, Attn. Find the Fox, 1970 Broad St., East Petersburg, PA 17520, or e-mail to Editors@WoodCarvingIllustrated.com.

We have enjoyed another search and find! And this time, it was found by Erica, my 10 year old daughter, who is also one of my woodshop-mates, and loves to carve, cut—and maybe next year—work with Daddy's lathe. A bit embarrassing, perhaps—I had been through the magazine five times. She caught it the first time through! Now it is off to cut some blanks for the contemporary carved hearts—she wants to make some for her classmates for Valentine's Day.

Thanks for the fun!

Mike (and Erica) Jungkurth
Lancaster, PA

Write Us! Let us know what's on your mind. Please contact us by mail at: Mailbag, *Wood Carving Illustrated*, 1970 Broad Street, East Petersburg, PA 17520 or email us at editors@WoodCarvingIllustrated.com. If you send an email, please add the word Mailbag first in the subject line. Note: Letters may be edited for clarity and length. Opinions expressed by our letter writers do not necessarily represent those of the staff and management at *Wood Carving Illustrated*.

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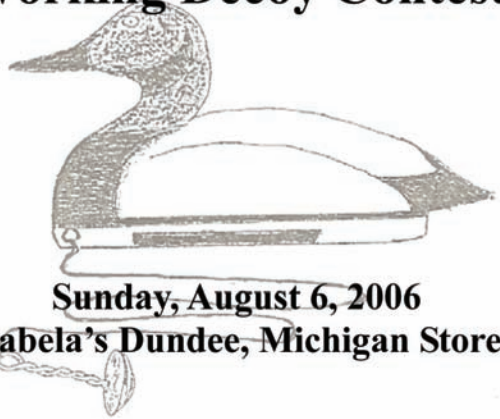
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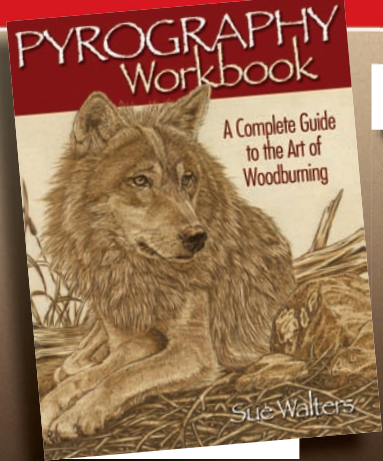
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Stephen Taylor carves a wolf in a carving class with Jan Oegema at Jan's studio in Bowmanville, Ontario, Canada.

Teaching Carving to Pre-teens

In an effort to share the joy of carving with the next generation, Jan Oegema of Jan's Carving Supplies has been teaching a group of pre-teens the basics of carving wood. He is teaching a 10-week carving class for home-schooled students at his studio in Bowmanville, Ontario, Canada.

With 10-12 students attending each class, Jan is able to offer individualized instruction which enables students to work at their own pace. Safety is a top priority and Jan highly recommends having at least one parent present during the class.

Animated Gallery a Fun Take on Carving

We haven't seen the Boyer Gallery yet, but readers tell us that it is well worth a trip! The Belleville, Kansas gallery features a substantial collection of animated woodcarvings by Paul Boyer.

With a combination of carving and mechanics, Paul's characters come to life as they interact with one another in busy, energetic scenes. Paul made his first animated carving when he was 12 years old—and is still carving today at 73!

Animated carver Gene Hochhalter was so impressed by Paul's talent that he created a website dedicated to Paul's work. To see Paul's carvings in motion, take a road trip to Kansas or visit LivingArtInWood.com.

The work is most incredible when seen in person, so we recommend stopping by if you are in the area. Visit www.nccn.com/boyergallery for hours and directions.



Two animated Paul Boyer carvings on display in the Boyer Gallery in Kansas.

Woodcarving Poetry

Haroun from Finland has started a woodcarving poetry competition. The 2006 competition boasts a variety of prizes and the four top entries will have their poems published. For more information on the contest, visit woodcarverspoetry.tripod.com/. Completed entries can be sent to woodcarverspoetrycompetition@yahoo.com or mailed to Woodcarvers Poetry Competition, Ruoritie 2A2, 80160 Joensuu, FINLAND.

And the Winner is...

Pinewood Forge of Minnesota has been awarded International Telly Awards for excellence in video achievement for the two instructional woodcarving videos *Figure Carving Scandinavian Style with Harley Refsal*, and *Kolrosing with Judy Ritger, Reviving a Lost Art*.

The Tellys are among the most sought-after media awards, with 12,500 entries coming from five continents. Winners include giants like Walt Disney, the Discovery Channel, and MSNBC.

"We were a bit speechless" said Del Stubbs of Pinewood Forge, "what we lacked in high finance we made up for with a rather stubborn determination to quality. We edited every second of the 90 minutes—it took three months to complete the five rough drafts."

Del said the main goal of the videos was to communicate, moment-by-moment, what the carver needs to learn—which means lots of close-up shots.

"The cornerstones of the videos are the two exceptional carvers," Del added. "Judy Ritger and Harley Refsal are not only very gifted carvers, they know how to communicate what a student needs—a rare skill."

Phil Pratt of North Carolina shared the camera work and did all of the complex digital editing. Pinewood Forge did the organizing, camera work, and second-by-second critiquing.

Videos available through Fox Chapel Publishing or see Pinewood Forge's ad on page 17.





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Tips and TECHNIQUES

“Tiney” Carving Chisels

When the street sweeper comes by our place, we find these tines from the sweeper in the street. I decided since they have to be extremely hard to hold up to the sweeping, that I would try to sharpen them

Sure enough, they sharpen and are handy for getting into tight places. I’ve sharpened one into a flat chisel, one into a point, another into a skew, and the final one is hook shaped. I have used them all for one thing or another.

Dave Dunlap
Kingman, AZ

Dave Dunlap collects these street sweeper tines while out walking. The hardened steel makes them a great material for homemade mini-chisels.



Uses for foam

Storing knives and protecting blades, especially when you have a large collection of carving tools, can be challenging. Blades will poke through canvas pouches and wooden protectors are cumbersome and take up valuable space in your tool box.

For a simple carving knife blade protector, take a piece of 2mm-thick craft foam available in 9" x 12" sheets in the craft departments of many retailers, and cut it to the size of the knife blade. Cut a front and back, both the same size, allowing approximately 1/4" to 3/8" excess around all sides for gluing. Hot glue all around the edge of the bottom half except where the knife blade will lay and place the blade in the center of the bottom half. Carefully set the top half on the bottom half and press both halves together.

With a permanent marker, label the protector to identify which one goes with which blade. The foam provides for non-slip, light-weight protection and doesn't take up a lot of space.

Take any scraps of foam that you have left from the sheet and save them to replace the worn foam backing on your cushioned, sleeveless-drum sander. Attach the foam to the mandrel using double-sided tape.

Ed Livingston
Pinellas Park, FL

Easy-Off Golf Ball Covers

Put a Top-Flite golf ball in a microwave-safe cup full of water. Use Top-Flite balls because they have the thinnest covers.

Microwave the cup and ball for 1½ minutes. Then take the cup and ball out, hold the ball with a glove—it will be hot, and discard the water. Do not use the same water twice.

Cut around the center of the cover with a sharp knife. I use a pelican-shaped blade. Try not to cut too deep into the golf ball core; it will heal itself if the cut is shallow, but if it is deep, you will need to carve that part away.

After cutting the whole way around the cover, twist your knife a little bit to lift the cover up. Slip a screw driver underneath the cover and pry it off. Using this technique gives you the ability to remove both halves of the cover easily.

Raymond Isom
Reed Springs, MO

Best Tip Wins

Dave won a UJ Ramelson Beginner Carving Set for his winning tip. Send us your best tip, along with any photos or sketches (we'll re-draw them) to Tips and Techniques, Wood Carving Illustrated, 1970 Broad St., East Petersburg, PA 17520, Duncan@FoxChapelPublishing.com.

Tips from the Masters

Soften up hard-to-carve wood

(Deborah Call, Page 55)

Scratch in lines for better control

(George Walker, Page 42)

Clean pulp off fruit pits before carving

(Bob Shamey, Page 47)

Begin your carving with research

(Greg Woodard, Page 23)



Win a Carving Set

The WCI reader who sends in the best tip for Fall 2006 (Issue 36) will win this Flexcut SK108 Starter Tool kit, complete with carving knife and 16 chisel and gouge profiles, worth \$179.95.

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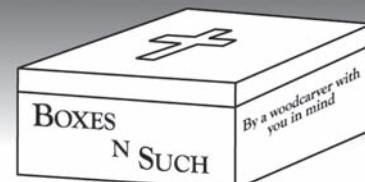
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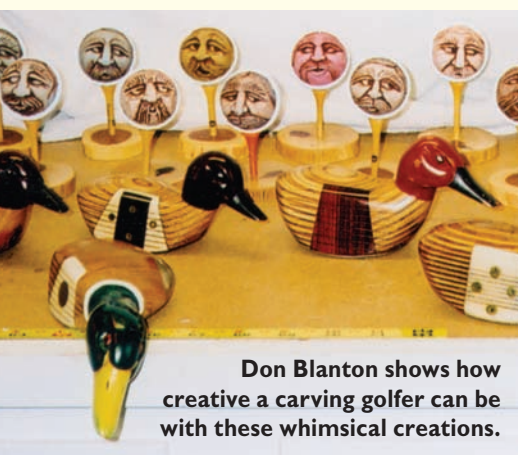
Reader GALLERY

Carved Chair

Helli Mayr of Mutters, Austria, was commissioned to carve this chair and table for a private residence in Tyrol, Austria. The chairs and table are solid poplar. The wood is harvested near a river, and the location is what gives it the distinct grain pattern. Helli did most of his work with hand tools, but used power tools to sand and finish the chair and table. The pieces are finished with an epoxy varnish, which gives it the "marble-like shine." The eyes of the dragons are Swarovski crystal and the fabric is a designer Italian print. The chair and table took Helli six months to carve.



Helli Mayr carved this chair and desk for a private residence in Austria.



Don Blanton shows how creative a carver golfer can be with these whimsical creations.

A Golfing Carver

Don Blanton of Conroe, TX, calls himself an amateur carver and an avid golfer. These carved golf balls and ducks carved from old wood golf clubs show that he has found a way to combine his hobbies. Don also carves wood spirits, walking sticks, hearts, and religious figures.

A Custom Carved Spoon Rack

Orville Miller of Council Bluffs, IA, carved this spoon rack to hold his daughter-in-law's love spoons. His design was inspired by Tom Douglass' article "Chip Carve a Classic Spoon Rack," which appeared in Spring 2005 (Issue 30). The rack is made out of white pine. The chip carved sections are finished with a gold paint and the entire rack was stained. The spoons are attached to the rack with 4d or 6d finishing nails.

Orville Miller crafted this spoon rack to display carved love spoons.



Show Off Your Latest Work

For inclusion in Reader Gallery, please send crisp, clear images of your carvings, along with about 100 words about yourself and the carving to: Reader Gallery, *Wood Carving Illustrated*, 1970 Broad Street, East Petersburg, PA 17520; or email your text and high-resolution images to Duncan@FoxChapelPublishing.com.

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Foredom 50C Reciprocating Handpiece

By Jack Kochan



The 50C handpiece is not the answer to roughing out a full-size carousel horse, but is ideal for roughing out smaller carvings.

No matter how well the Foredom 50C Reciprocating Handpiece operates, I knew it could perform only as well as the blade being used. This evaluation is as much about the blades as it is about the handpiece.

Listed at \$79 the 50C falls well within an affordable price range. The handpiece comes with a set of six blades, and there are at least five more shapes and sizes available.

Though the 50C is new, reciprocating tools have been available for years. These tools mechanically convert rotary movement into linear motion. A rotating cam strikes a stationary cam and pushes it forward. A spring returns the stationary cam to its original position, thus completing a cycle. This cycle is repeated thousands of times a minute, depending upon the rpm. These actions generate friction that converts to heat, so a slightly warm handpiece after prolonged use is common.

Foredom recommends operating the 50C in a range of 3,000-10,000 rpm. A speed of about 5,000 rpm was most comfortable for me, and higher speeds did not increase cutting efficiency. A bench-top manual speed controller

is needed to keep the rpm at the proper speed. Operating the 50C at speeds higher than recommended will cause overheating and excessive wear of the moving parts.

Attaching the 50C handpiece to the flex shaft is the same as any of the Foredom handpieces. A 1"-diameter, hard plastic body and machined metal ends make the handpiece comfortable to use. The rotating parts have two sealed ball bearings, and a pair of bronze sleeves guide the linear parts. The entire unit is easily disassembled for cleaning and lubricating—something the manufacturer recommends every 200 hours of use.

All the blades were sharp right out of the package. The stainless steel blades held a good edge and only after hammering through some tough knots in an oak burl, did I feel the need to hone. The six blades supplied with the handpiece contain a nice selection of shapes and sizes—flat chisel, skew chisel, gouges, and a V-tool. A bent Marconi and a bent gouge would be a helpful addition for background removal on relief carvings. Some carvers might also welcome a spoonbit gouge.

The blades install easily. A sharp blade will



AT A GLANCE

PROS:

- Fits most Foredom flexible shaft tools (and any other flexible shaft tools with a similar connector)
- Quick blade change
- Durable, stainless steel blades
- Replacable cams

CONS:

- Requires a separate speed control
- Mechanism heats up over time
- Designed for smaller projects; chisels are small and limited in profiles

give you a smooth curling sliver as you remove wood, and each of these blades did just that with the piece of popular I secured in my vice.

Trying to use the tool in a reverse mode quickly bound-up the tool and could also break the flex shaft. Both cams are threaded onto the shafts, and the lobes are ratchet-like in configuration. This only allows for forward rotation. Though this arrangement has some drawbacks, it also allows for replacing individual worn cams instead of the entire tool.

The 50C handpiece is not the answer to roughing out a full-size carousel horse, but is ideal for roughing out smaller carvings. The power chisel is also excellent for relief and sign carving. With a bit of practice, you can make stop-cuts to the correct depth, lay in a V-groove, or do some veining.

The 50C is a well constructed, durable tool that should last a long time if used as the manufacturer suggests. For safety, some sort of holding device (other than the handpiece) should be used when honing the blades.



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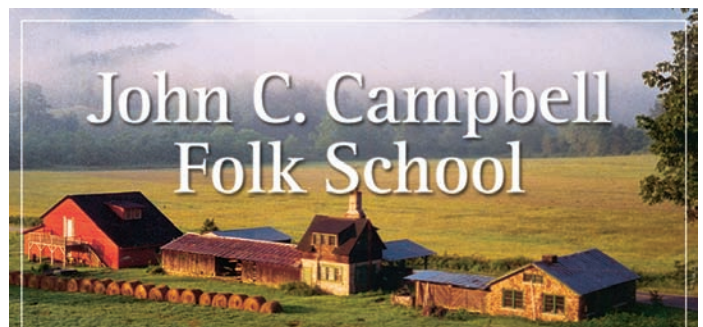
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Judge's CRITIQUE

Progression of skills is evident in series of carvings

By Lora S. Irish

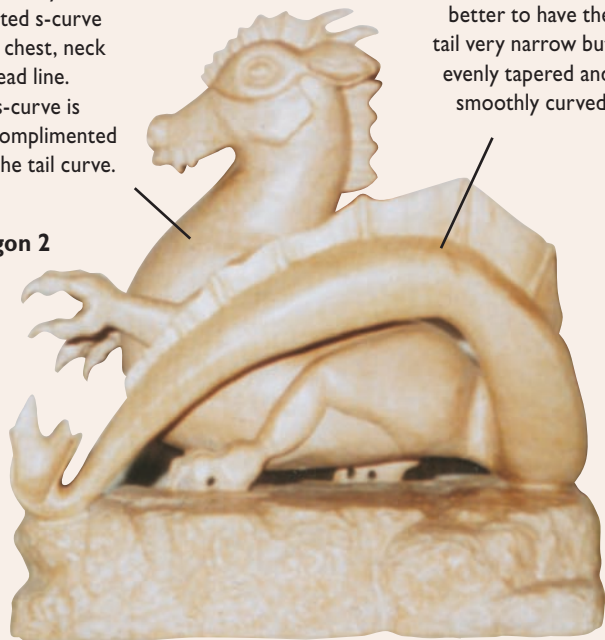
Editor's Note: Susan Trevett of Amington, Tamworth, England, sent in a series of dragon carvings to be critiqued. Lora S. Irish, author of The Great Book of Dragon Patterns agreed to review Susan's carvings. If you would like to have your carvings critiqued, please forward crisp, clear photos from various angles to: Judge's Critique, Wood Carving Illustrated, 1970 Broad Street, East Petersburg, PA 17520 or email high resolution photos (at least 300 dpi) to duncan@foxchapelpublishing.com.

This series of dragons, all obviously carved by the same artist, shows how dramatically a carver's skills grow and improve with just a few works. This series of works show the goal that every carver aspires to reach—where we are no longer just chipping away trying to find a dragon inside the wood block but instead freeing the dragon from the wood constraints allowing him to fly freely.

The carving has excellent air space in the curve of the tail and base as well as under the legs and belly. The stylized look is well carried throughout the carving from the Celtic styled eyes, angular cheek bone, angular leg and wrist joints, and tail fins. Repeating that angular, stylized accent really holds the dragon together as one unit.

A beautifully executed s-curve in the chest, neck and head line. That s-curve is well complimented with the tail curve.

Dragon 2



Smooth out the curve along the bottom of the tail so the tail tapers from the narrow area above his hip. It would be better to have the tail very narrow but evenly tapered and smoothly curved.

What a delightful design. The carver created a perky, grinning dragon in the act of begging. She captured a wonderful expression for his face, and the forked tongue is a perfect accent. I really like the smooth finish for this dragon. Adding body scales or belly ribs would have detracted from the flowing lines.

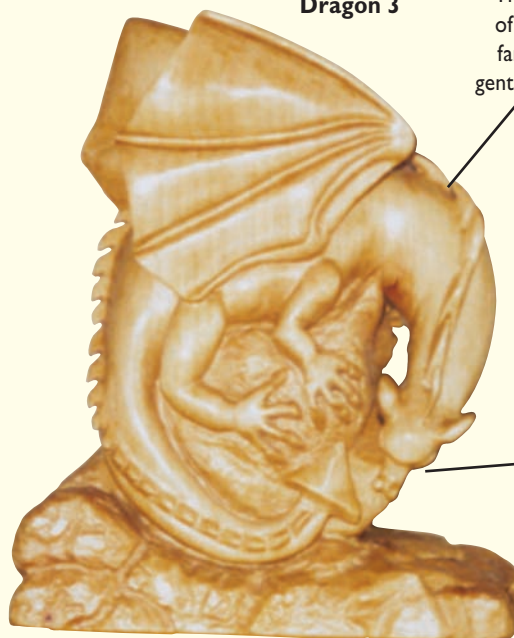
The curve of the neck directly behind the head needs some attention. A smoother curve in this area would bring the top of the neck and lower section into alignment and it would accent those wonderful ears.



Dragon 1

There is still a small amount of rough block showing through the work. However, the artist is beginning to sculpt the neck areas, belly areas, and tail.

Dragon 3



The taper from one area of the neck or tail to the farthest area is even and gentle showing the artist is growing in their skills.

The pose of the dragon with his head and muzzle directly pointed towards the rock, not his tail, implies that he is looking at something. A small additional carving of some object, a dragonfly, a treasure chest, or a sword would finish this carving off nicely.

This dragon has a wonderful circular roll from the tip of his nose to the tip of his tail. He is well set along the rock and the muscle work above the front leg implies a strong grip by the dragon to the rock. The work in the rock base is well done. Clearly this area was worked as an element to the carving instead of ignored or quickly worked.

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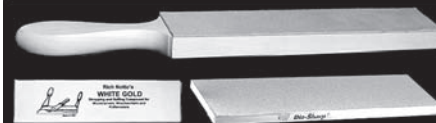
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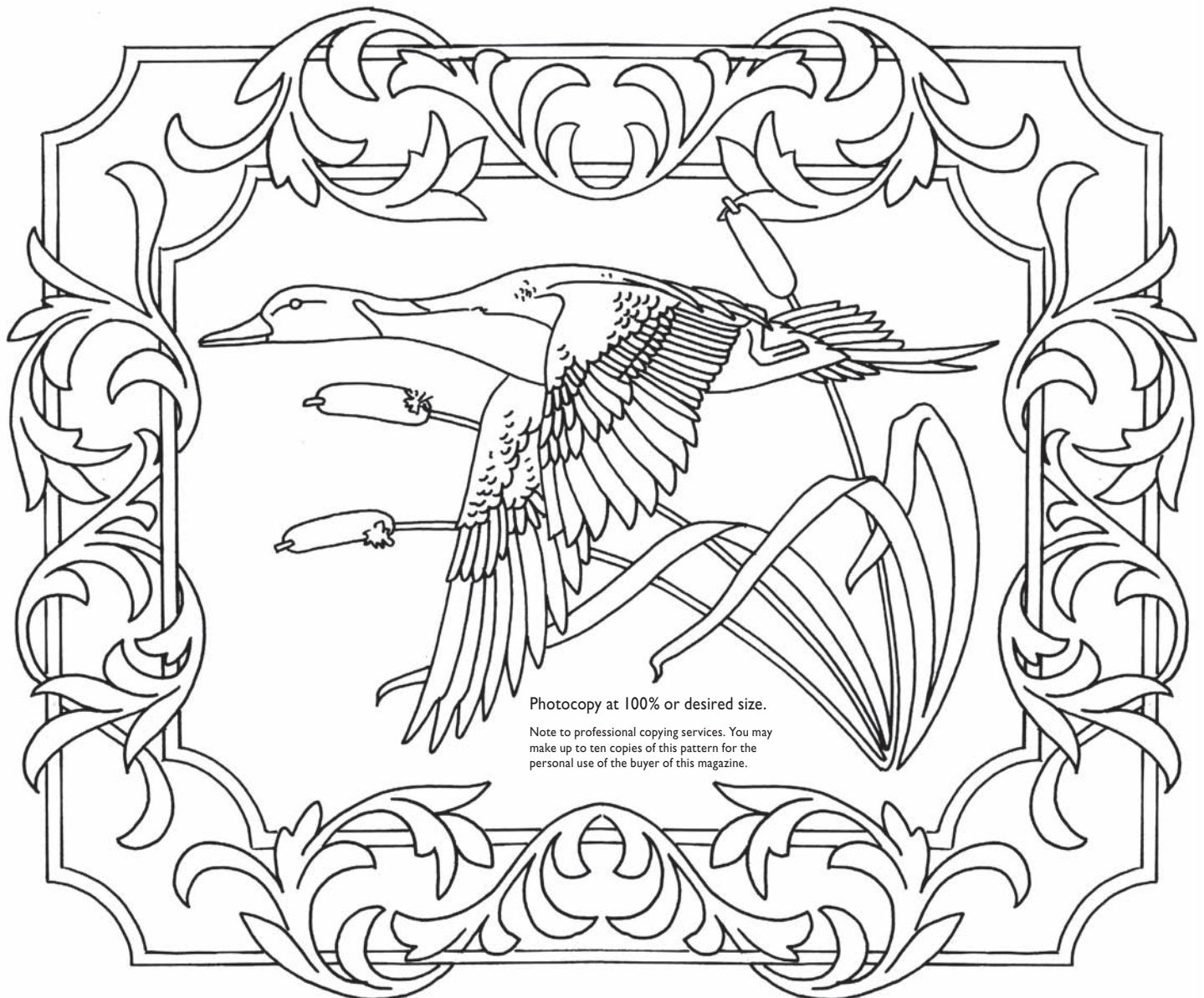
Pintail Duck in Cattails

By Lora S. Irish

Whether you're a hunter or a nature lover, this classic waterfowl scene is a perfect way to immortalize those serene days by the lake. With a few slight modifications, it's easy to turn the design into a welcome sign or an artistic way to display your house number. It would also be a great way to display a few feathers from your latest trophy.

Special SOURCES

For more patterns from Lora S. Irish, visit www.carvingpatterns.com. The website features free patterns and patterns for purchase as well as helpful carving advice. Please note that the patterns are only available online.



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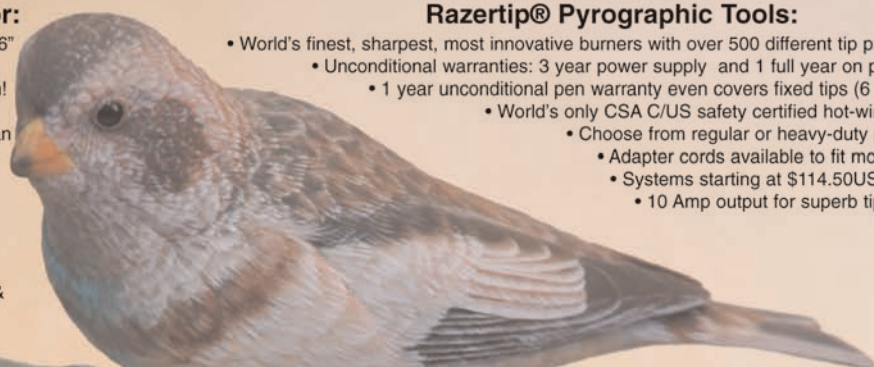
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Sculpting



TASTES LIKE CHICKEN

This golden eagle with a rattlesnake in its grasp stands over five feet tall and is carved out of two pieces of a walnut tree. Rather than painting for full realism, Greg painted this piece only for effect. Notice how only parts of the bird are painted and the dark walnut color is left as part of the bird.

Raptors WITH GREG WOODARD

Creating striking realism through a thorough knowledge of your subject matter

By Kathleen Ryan

The best way to capture realistic details is through careful study—which is why carver and master falconer Greg Woodward's work is so popular.

Shortly after he took up carving, Greg became a licensed falconer working with dozens of birds of prey. Today, Greg is known for capturing life-sized raptors in wood with startling realism. The average price-range of his carvings is \$20,000 to \$30,000, with some of his eagles going for as much as \$100,000. Each carving can take anywhere from a few months to a year to complete.

Since obtaining his license in 1985, Woodward has achieved the highest level in falconry, that of master falconer. He has owned and cared for many different types of raptors—working with them on a daily basis, handling them, training them, building rapport, and studying them intensely until he understands their every move.

"I actually feel like I'm flying my birds when I'm carving," he said. "It's not anything

I really prepare for. I have the birds around me, and I'm always looking at them. So when something strikes me, a look or a movement, I just go with it."

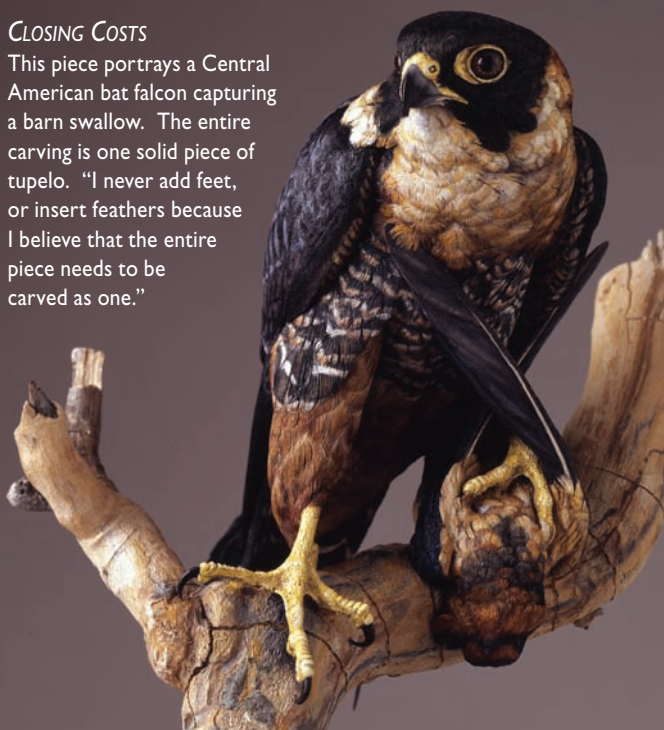
Greg begins each piece by carving a base to which he attaches a full block of wood. He then uses various chainsaws to cut it down to within ¼" of the real sculpture. He uses a variety of other tools to continue to rough out the carving. Then he details the different feather groups, adds texture, and paints the carving.

"I really think the thing that brings my sculptures to life is getting a little bit away from reality—being a little bit loose, adding a little bit of extra color. That's what adds the life. You can make a bird that looks like taxidermy, but to really bring it to life, you have to get away from it a little bit and kind of put something that's inside of you into it."

"You should spend almost as much time studying and knowing your subject, as you do carving it. That is how you catch the essence of the species."

CLOSING COSTS

This piece portrays a Central American bat falcon capturing a barn swallow. The entire carving is one solid piece of tupelo. "I never add feet, or insert feathers because I believe that the entire piece needs to be carved as one."



Greg Woodward has written two books on carving raptors: *Lifesize Merlin* —Workbench Projects and his newly released work, *The Art of Bird Sculpture: Clay, Bronze and Wood*. Both are available from Fox Chapel Publishing, 1970 Broad St., East Petersburg, PA 17520, Phone: 800-457-9112, www.FoxChapelPublishing.com.

For more information about Greg Woodward's carvings visit his website at www.woodardsculpture.com.



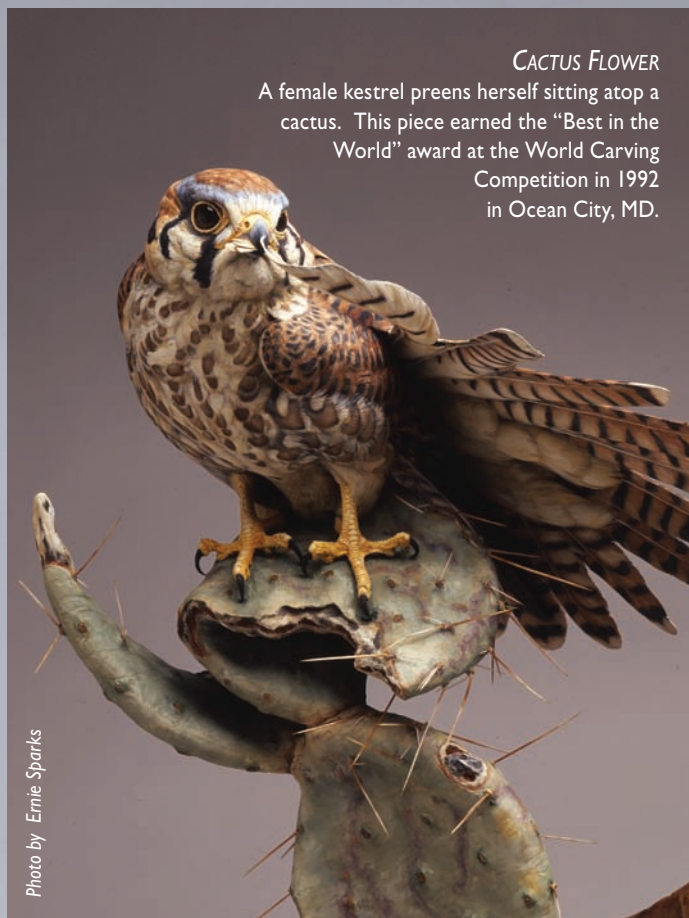
GET OFF MY CLOUD

An American kestrel badgers a western red-tailed hawk. Kestrels are very territorial and gutsy in their attempts to drive much larger raptors away. The red-tail notices him, but doesn't seem anxious to leave her perch.



GYRFALCON

This immature white gyrfalcon on a cliff edge is an excellent example of decorative carving. The bird is intricately painted with the goal of total realism.



CACTUS FLOWER

A female kestrel preens herself sitting atop a cactus. This piece earned the "Best in the World" award at the World Carving Competition in 1992 in Ocean City, MD.

Photo by Ernie Sparks

“When I see a bird, the way the light plays off the feathers, the colors it gives off makes me want to create that color. It makes me want to create not the bird itself, but the way I saw it... the feel of it.”



Tips For Creating Realistic Raptors

A “decorative” carving is one that is highly detailed. In raptors, that means every feather is apparent and finely textured, and the bird is intricately painted with the goal of realism. Experimentation, growth, and experience all work together to help the artist achieve that goal. Greg offers several tips to help carvers enhance that evolution process.

- Every piece should begin with research, and more research. You can never have too much. You should spend almost as much time studying and knowing your subject, as you do carving it. That is how you catch the essence of the species.
- Although beginners may need to use patterns to start with, you should strive and grow artistically by looking at a piece of wood and working on it based on what is inside of you. You are going to make hundreds of mistakes. But go ahead and get it over with, so you can move on to the next level of artistry.
- Never undercut anything until you are sure. Once you undercut an area, you are committed to follow through.
- Never rush a work of art. Spend time looking at it and studying it. Get away from it for a while and work on something else. This will help you gain a fresh perspective and renewed inspiration.
- Create a story with your piece. But remember not to answer all the questions about what the bird or animal is doing or feeling. Leave room for viewer interpretation. I am presently working on a flying golden eagle chasing a rabbit, and the rabbit is in such a position that it doesn't end the story. It could very easily go both ways, which makes the piece more interesting.
- Keep a photographic record of your work. It will help you to see how much and in what areas your work has progressed.
- Notice the feathers on a bird. They are not all the same. Different groups have different functions. Some are soft, and some are stiff. Translate each feather, and do what it takes to make your carving look the same.
- Break up the feather patterns so they don't look like scales. Look for opportunities to show the soft, innerdown feathers, for example, by changing the pose of the bird.
- Don't get so caught up in making both sides of the bird the same. It is much more interesting and natural to have differences. The feathering could be different; one wing could sit on top of the tail while the other is underneath, whatever will add interest and good compositional lines.
- Many carvers are guilty of painting step-by-step—as if painting by numbers. Don't be afraid to experiment more, with the ultimate goal being to be more artistic while striving for realism.



About the Author

Kathleen Ryan is an award-winning freelance writer specializing in profile stories. She has written more than 1,200 articles for national and international magazines, newspapers and trade publications in addition to editing, co-authoring, and authoring nearly a dozen books. She also works as a consultant in public relations and writes a weekly newspaper column. Kathleen lives with her family in rural Alabama where she is involved in numerous church and charity projects and serves as an elected official on the town council. E-mail Kathleen at kathleen@troycable.com.

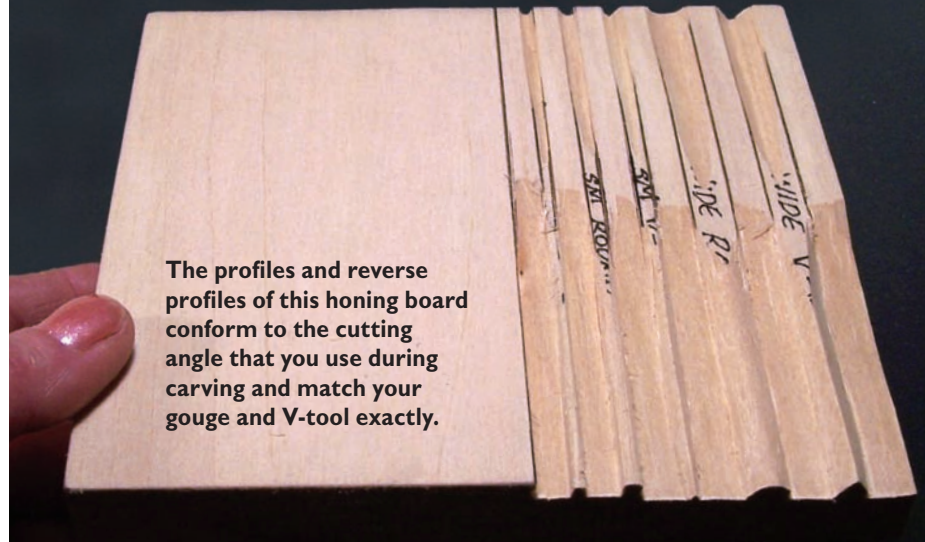
CUSTOM HONING BOARD

This easy-to-make shop aid is a great way to keep your gouges and V-tools in tip-top shape

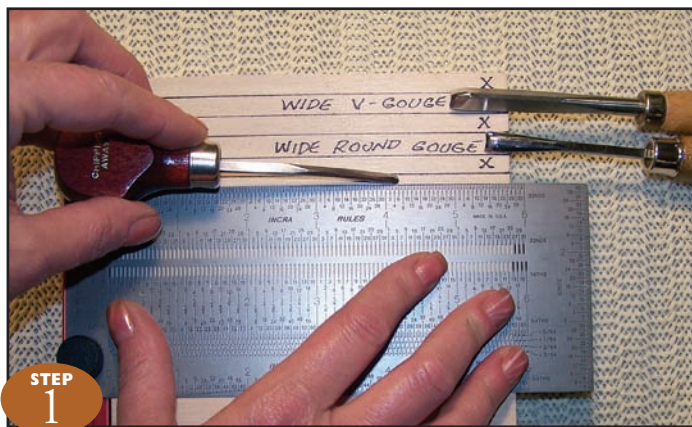
By Lora S. Irish

With just a few minutes of work, you can create this honing board customized to sharpen your specific gouges and V-tools.

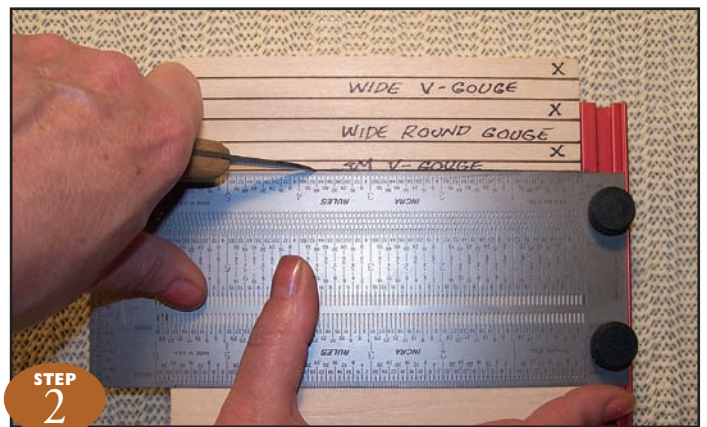
This honing board is small enough to include with your tool kit, yet large enough to allow extra space for new profiles as your tool collection grows.



The profiles and reverse profiles of this honing board conform to the cutting angle that you use during carving and match your gouge and V-tool exactly.



Mark the guidelines for your honing board. Place each gouge or V-tool face down upon the wood. Make a pencil mark at the edge of each tool tip. Allow 1/4" space between each tool and along the edge of your board. Use a metal ruler or T-square to extend your guidelines.



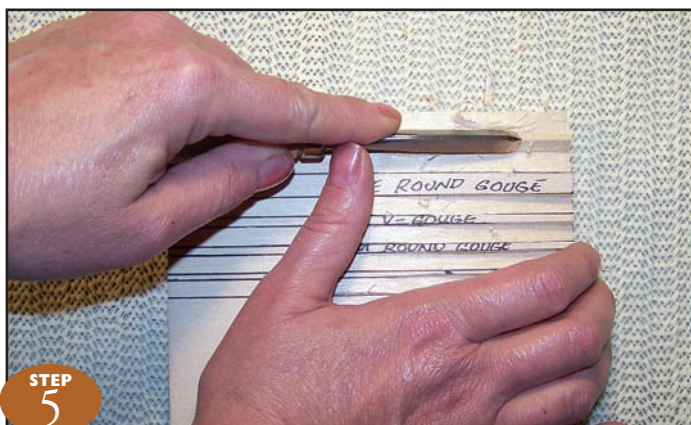
Make a stop cut along each guideline. Use a metal ruler and a bench knife. Your board will be divided down the middle. One section hones the bottom of your tools and is used with your tools face up. The second side hones the top side of your tools and is used with the tools face down.



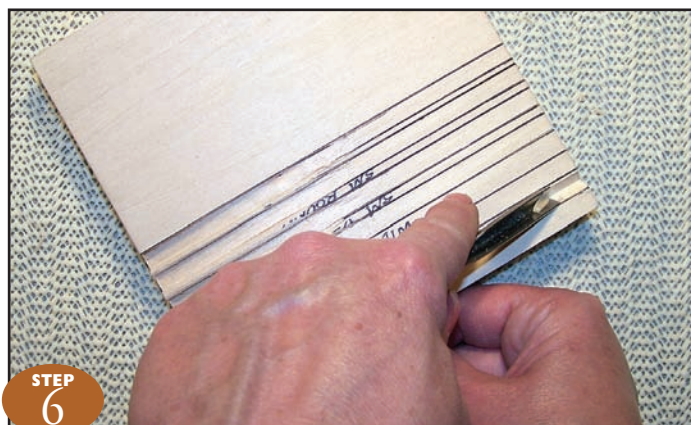
Cut the reverse-profile side of your board first. Use a straight chisel to remove the wood in the 1/4" spaces and the side margin. Work from the centerline of your board towards one side. This will create a high, flat ridge for each of your gouges.



Taper these spaces from the center of the board to the outer edge. The depth of the spaces is determined by the sweep of your gouges. With a straight chisel, taper the sides of the high ridges just enough so that your gouge drops over the sides when placed face down on the ridge.



Place your gouge face down and begin cutting the ridge. Begin your work near the edge of the honing board. As you begin to develop the reverse profile cut, move your tool towards the center of the board. Keep the tool as flat to the honing board as possible. When your profile is completed, you should have a definite inverted "V" or "U" shape depending on the tool. Cut each reverse profile until the entire tool lies against the wood.



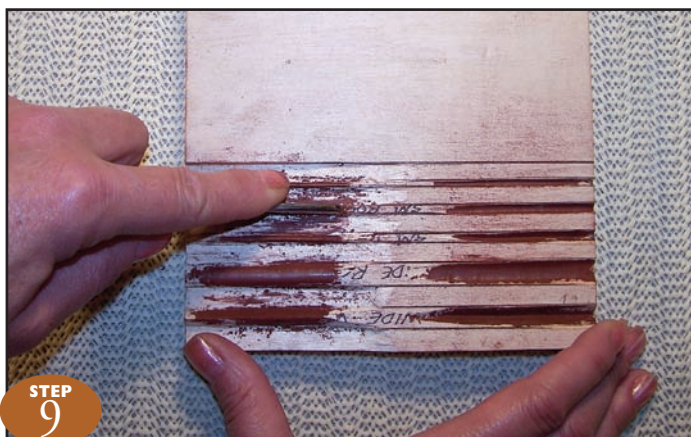
Shape the profile side of the honing board. Notice that the spaces between the gouge guidelines have not been cut or removed. Working with your tools face up, cut between the guidelines with each gouge or V-tool. Start your cuts near the edge of the honing board, and with each cut, work back towards the center of your board. Work each profile cut until the entire tool drops into the cut area.



Choose your honing compound. There are a variety of honing compounds available. The top compound shown here is aluminum oxide, which is available in powder form. The red iron oxide and gold compound are shown in stick form. Red iron oxide compound in stick form contains a wax base that will help the abrasive adhere to your honing board's profiles.



Shave a small amount of red iron oxide compound onto your honing board. Use a bench knife. Working the profile side first, push some of the rouge into the profile grooves. Now place your gouge over the abrasive, and pull the tool towards the edge of your board. This will pack the abrasive into the groove area.



Repeat the process for the reverse-profile side. Again, work the rouge onto the profile ridges from the center of the board towards the edge.

Materials & Tools

MATERIALS:

3/4" x 5" x 5" basswood
Pencil
Red oxide rouge

TOOLS:

Metal ruler or T-square
Bench knife
Straight chisel
Gouges and V-tools to be honed on the board



About the Author

Lora S. Irish is a nationally known artist and author. Her latest book is *Wood Spirits and Green Men* with Chris Pye and Shawn Cipa. She provides a regular relief column in every issue of WCI. Visit her digital pattern warehouse — www.CarvingPatterns.com. The website features free patterns and patterns for purchase.

RELIEF CARVED SUNFLOWER CLOCK

Sunflowers are a classic symbol of summer and look great with any decor. The design is perfect for an elegant clock or you can use the flowers to embellish a wide variety of projects.

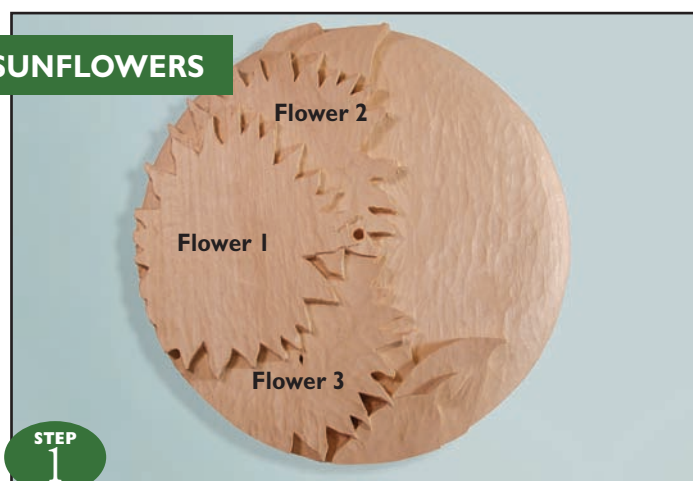
Start by preparing your blank. Cut your wood into a 12" circle. On the back of your blank, locate and mark the center of your wood. With a 3"-diameter Forstner bit, drill $\frac{5}{8}$ " into the wood at the center mark. Next drill a $\frac{5}{16}$ "-diameter hole completely through the wood in the center. The shaft of the clock movement will need to fit through the $\frac{5}{16}$ "-diameter hole; the clock movement will fit in the 3"-diameter recess in the back of the clock. Then glue the pattern to the front of the clock.

Simple techniques for a functional floral project

By Charley Phillips



CARVING THE SUNFLOWERS



Block in the various levels. Remove the wood for flower #2 so the entire surface is $\frac{1}{8}$ " below the surface of the wood. Remove the wood for flower #3 and leaf #3 so the surface is $\frac{1}{8}$ " below the surface of flower #2. Repeat this process so that each consecutive number is $\frac{1}{8}$ " lower than the previous numbered item. The background should be $\frac{1}{8}$ " lower than the lowest flower. Use a #2 $\frac{3}{8}$ " gouge; a router may be used to accelerate the process. From the pattern, trace flower #2 and #3 onto tracing paper. Cut each flower from the tracing paper. Position graphite paper under the tracing paper and trace the flowers onto the wood. If the pattern for flower #1 is damaged, remove the remaining pattern from the wood, and trace this flower also.



STEP 2

Cut an outline of the center of flower #1. Tilt a 30° 1/2" V-tool away from the circle you are outlining to create a cut perpendicular to the top surface of the circle. This outline should be approximately 5/16" deep and should blend back into the surface of the wood approximately 3/4" from the edge of the circle. Repeat the process on flowers #2 and #3.



STEP 3

Starting with the flower petals labeled #1 on flower #1, outline each flower petal with a 30° 1/2" V-tool. Follow the technique used in step 1. This outline should be 1/8" deep. Complete this process for all #1 flower petals. On the flower petals adjacent to petal #1, blend from the outline towards the opposite edge of the flower petal, using a #3 1/4" gouge.



STEP 4

Repeat this process to all the flower petals bordering the #1 petals. Using a 30° 1/2" V-tool, repeat the outlining process for all the exposed edges of flower petals #2. Blend all the flower petals adjacent to the #2 petals, using a #3 1/4" gouge. Blend from the groove created by the outline of the flower petal towards the square edge of the opposite side of the petal. This will make it so all #3 flower petals will be 1/8" below the adjacent flower petals. Using a #3 1/4" gouge, carve the outer 1/3 of each flower petal down 1/16" to 1/4" to random levels. This process should create an arch in the flower petals.



STEP 5

Make a groove on the centerline of the #1 petals with a #11 1/4" veiner. The groove should be 1/8" deep at the outer tip, getting progressively deeper towards the center of the flower, to a maximum depth of 1/4". Blend the petal by starting at the tip and working towards the center of the flower. Using the same tool at a 30° angle to the centerline, work from one edge towards the centerline, removing more wood as you move towards the center. Repeat this process from the other side of the petal. Separate the petals as you approach the center as well. The petal's edge should have random heights along its entire length, to create a natural wavy look.



Undercut all #1 petals. Use a 24° 1/4" Berold V-tool, or the narrowest V-tool available. Complete all #1 petals and repeat steps 5 and 6 on all #2 petals, then #3 petals. Repeat steps 3 through 6 on flower #2 and then flower #3. Detail the area where the petals meet the center of the flower with a carving knife.



Round the edges of the center section of each flower. Use a #3 1/4" gouge. Then create a 1/2" to 3/4" diameter depression 1/8" deep, in the center of all the flowers using the same tool. This adds to the realistic look of the carving.



Make a groove on the centerline of leaf #1 with a #11 1/4" veiner. The process to make the leaves is identical to the process of making each flower petal. The groove should be 1/8" deep at the outer tip of the leaf, getting progressively deeper towards the stem of the leaf, to a maximum depth of 1/2".



Blend the leaf by starting at the tip and working towards the stem. Hold the veiner at a 30° angle to the centerline, and work from one of the edges towards the centerline, removing more wood as you move towards the center. Vary the depth and height of the edges to achieve a natural wavy look.



Undercut the leaf with a 24° 1/4" Berold V-tool, or the narrowest V-tool available. Repeat the process to all of the leaves in consecutive order. Always complete any leaf on top of another, before starting a lower leaf. Using a #3 7/8" gouge, round the outside edge of background. Use a small piece of sand paper folded in half to clean up any fuzzies on the clock.

Materials & TOOLS

MATERIALS:

1 1/4" x 12" x 12" basswood
Aerosol spray adhesive
2 copies of the pattern
Graphite paper
Tracing paper
Clock movement & hands*

TOOLS:

#2 3/8" gouge
#3 gouges: 1/4" and 7/8"
#11 1/4" veiner
24° 1/4" V-tool
30° 1/2" V-tool
Carving knife of choice

FINISHING MATERIALS:

Retarder
Water-based varnish
Palette knife
Disposable palette paper
Bubble palette
Water container
Brushes:
1/2" angled flat, 3/4" angled flat 1/2" flat,
1" flat, #6 round, 1/4" deerfoot.
Jo Sonja paint: Naples Yellow Hue, Indian
Yellow, Diox Purple, Burnt Sienna, Burnt
Umber, French Blue, Napthol Red Light,
Raw Sienna, Titanium White, and Black

* For a wide variety of clock movements contact Wildwood Designs, 1-800-470-9090, www.WildwoodDesigns.com

PAINTING THE SUNFLOWER CLOCK

There are several specific painting terms that I use, and their definitions are listed below. When painting, you always want to basecoat, then shade, then highlight. When mixing, always use a palette knife, not a brush. If you mix with a brush, it could damage the brush.

PAINTING TERMS

Basecoating: Painting an entire object or specific area with paint at full strength or using a wash of paint.

Wash: A 10:90 mixture of paint and retarder blended in a bubble palette. When applied to a wood surface, a wash will create a slight tint of color so the wood grain can show through.

Side Load/Float: A technique used to apply shading or highlights. Dip the brush in water, and then lightly blot the brush on a paper towel to remove the excess water. Dip one corner of the brush into the paint, and palette blend back and forth several times to blend the paint into the brush. Care must be taken that the color does not float to the opposite corner of the brush. One side of the brush must remain clear. If color has bled over to the other side, rinse the brush, and start over.

Double Side Load/Double Dip: After side loading the brush with one color and palette blending, dip the corner of the brush holding the paint into a second color. Palette-blend the brush again.

Dry brushing: A technique used to lighten or darken a surface. Using a dry brush, pick up a small amount of paint. Then work the brush back and forth on the palette until almost free of paint. Apply with light strokes across the surface.

Stippling: A technique to create a fuzzy-looking texture to a surface. Using a dry Deerfoot brush, dip the brush lightly into paint, and bounce it up and down on your palette to remove all the excess paint. Apply the paint by bouncing up and down on the desired surface. Apply the paint lightly to allow some of the basecoat to show through, this will leave a fuzzy appearance.



Create a 90:10 mixture of Naples Yellow Hue and Indian Yellow paint. Add a spot of Diox Purple the size of a pen dot. Basecoat all the petals with a wash of this mixture using the $\frac{3}{4}$ " angled flat brush. Do not basecoat the background. If you get paint on the background, it can be easily removed by carving it off the wood.



Basecoat the center of the flower with a wash of Burnt Sienna. Blend a 50:50 mix of French Blue and Indian Yellow—blend enough paint to be the size of a fifty-cent piece. Place 25% of this mixture in an airtight container to use later. Basecoat the leaves with a wash of this mixture.



Shade all the flower petals that are below any adjoining petals. Create a 90:10 mixture of Naples Yellow Hue and Indian Yellow. Using a $\frac{1}{2}$ " angled flat brush, side load the brush with the yellow mixture, then dip the side-loaded brush into Raw Sienna, and blend this into the brush.



Shade all the petals where the petals attach in the center of the flower. Create a 99:1 mixture of Raw Sienna and just a pen dot of Naphthol Red Light paint and shade the areas using the side load technique. In addition, randomly shade approximately $\frac{1}{4}$ to $\frac{1}{3}$ of the petal tips.



Side load the brush with Naples Yellow Hue paint and highlight the raised areas of each petal. Also, highlight all the petal tips not darkened in step 4. Then highlight approximately $\frac{1}{3}$ to $\frac{1}{2}$ of all the petal's raised areas with Titanium White.



Stipple a mixture of Burnt Umber and a dab of retarder on the center of each flower. Use a deerfoot brush. This process should be light enough to allow some of the background color to show though.



Stipple a mixture of Raw Sienna plus a dab of retarder on the center of each flower. Use a deerfoot brush. This process should be light enough to allow some of the background color and the Burnt Umber to show through.



Very lightly stipple a mixture of Naples Yellow Hue and a dab of retarder on the center of the flower. Use a deerfoot brush. Keep this process light enough to allow most of the background colors to show through.



Shade the center vein and area of each leaf that is under another leaf or below a flower. Using the mix blended in Step 2, add a pen dot of Black paint and mix. Side load a 1/2" angled flat brush with this mixture for the shading.



Side load a 1/2" angled flat brush with Naples Yellow Hue. Highlight the raised areas and tips of the leaves and allow them to dry. Use the same brush and color to dry brush the leaves, highlighting the chisel marks.



Side load a 1/2" angled flat brush with Burnt Sienna. Make a few random-sized, uneven, circular brown spots on the leaves for a realistic look. Carve off any paint you may have inadvertently splashed on the background.



Paint the background with a 1" flat brush and a 75:25 mixture of Naples Yellow Hue and Titanium White. After drying, basecoat the area where the blue flowers will be with a light wash of retarder using a 1/2" flat brush.



Paint translucent flowers with a #6 round brush. Use a mixture of 50:50 French Blue and Titanium White with a light wash of retarder. Add white to the mixture as you near the tips.



Shade the background under the sunflowers and leaves, including the area over the blue flowers. Use a side loaded 3/4" angled flat brush loaded with Burnt Sienna.

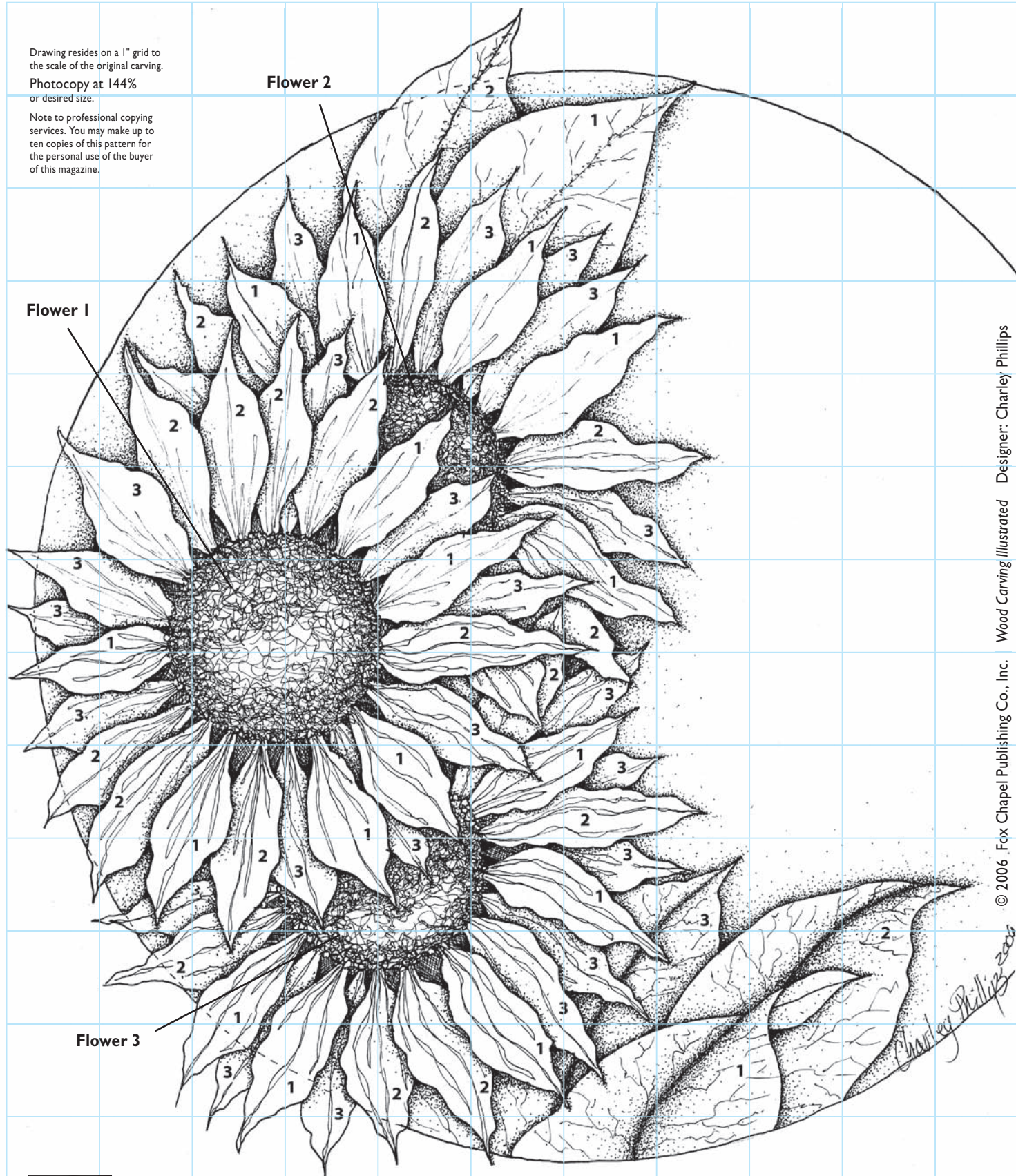


Allow the paint to cure for 72 hours. Seal it with a 50:50 mixture of water and water-based varnish to produce a matte finish. Complete the project by installing the clock components.

Drawing resides on a 1" grid to the scale of the original carving.

Photocopy at 144% or desired size.

Note to professional copying services. You may make up to ten copies of this pattern for the personal use of the buyer of this magazine.



About the Author

Charley Phillips is known for her delicate floral carvings and female caricature carvings. A decorative painter for many years, she turned to woodcarving in 1995. Her work has won awards at several Northwest woodcarving shows. This is her second article for Wood Carving Illustrated. Her first was "Carving and Painting a Pansy Jar Lid" in Fall 2005 (Issue 32). She resides in Newark, TX. For more of Charley's carvings or to

see her current class schedule, contact her at 817-437-5310, www.charleyphillips.com.

CARVING CLASSIC Bookends



These classical bookends will look great on a mantel, in your office, or in your den.

Master architectural details by tackling the project in distinct sections

By Frederick Wilbur

These bookends are a functional way to practice architectural carving techniques. The acanthus leaf and spiral designs are used in a variety of ways in classic architectural carving, such as in a shelf bracket. This project is a good illustration of the combination of geometric accuracy with the more fluid interpretation of natural forms, which is the essence of architectural carving.

The bookends are designed to be made in four parts: each has two mirror-image sides (oppositely oriented), a solid middle core, and an L-shaped backing board. The sides are decorated by a spiral or volute of acanthus leaves sprouting from an 'eye,' while the top side consists of a geometric profile, a surface treatment, and an acanthus leaf. I used cherry (*Prunus serotina*) for its availability, its rich color, and for its density.

The multi-part construction of these bookends has some definite advantages with only minor drawbacks. Though these may look intimidating to carve, taking the individual elements one at a time makes the project manageable. If you don't feel happy with one part, it can be re-done without losing those parts with which you are satisfied. Availability of thick material might be another reason to use this method. The problem with this method is that assembly is required.



PREPARING YOUR STOCK



STEP
1

Make two templates from the drawing. One template will be for the sides, and the other will be for the core. The core can be glued up from four $1\frac{1}{8}$ " thick pieces. The interruption of the classical "S" curve by a short dog-leg makes the silhouette visually more interesting.



STEP
2

Transfer the patterns to the four $\frac{7}{8}$ "-thick side pieces. Slide a piece of carbon or graphite paper under the pattern and secure them both to the blank using masking tape. When aligning the patterns on the blanks, line up the long side of the bookends with the grain of the wood.



STEP
3

Dry fit the sides to the core. The side pieces are $\frac{1}{16}$ " larger than the core to better define the border. Use a router to add a decorative border on the mitered base pieces and join them using biscuits to form the L-shape.



STEP
4

Rough out part of the relief carving with the router. The base of the relief carvings of the sides can be partially routed to a little less than half the thickness of the blank— $\frac{3}{8}$ " deep. Secure both sides to the workbench. I use a workstation consisting of a plywood base and movable fences.



STEP
5

Dry fit the sides back on the core again. Position the assembly on the base and sand for a smooth fit if needed. Make sure you do not need to adjust your dimensions after roughing out the sides.

ACANTHUS SIDES



STEP
6

Set-in the curves. Use gouges of the appropriate curvature (sweep) to make stop cuts around the outline of the leaves and spiral. Hold the gouges up to the design to see which sweeps match the curves best. I use a #7 6mm, 10mm, 14mm, and 20mm; #5 16mm and 20mm; and #3 20mm gouges.



STEP
7

Clean out the deep recesses. A front bent #3 4mm gouge will help in excavating the deep recesses, and a #1 5mm carver's chisel or a #2 5mm skew chisel will aid in clearing the interior angles. It is not necessary at this stage to set-in each leaflet, nor to clean the ground immaculately.



STEP
8

Separate the subordinate leaves. Carve them down, especially at their source where they sprout from the main spiral. Begin the modeling by rounding the outside curve of the spiral (volute). The leaves should flow downward. Use shearing cuts with a #5 16mm gouge turned cannel (the curved inner surface) down. The eye will be the highest projection with the outer leaves (ones at the top) the lowest by $\frac{1}{8}$ " to $\frac{1}{4}$ ".



STEP
9

Shape the leaves. Angle and curl the tips of the larger leaves using a #5 or #3 gouge. Model the leaves with long sweeping cuts. Add grooves to each leaflet with a #7 6mm gouge. Use a #8 8mm gouge to carve everything except right around the eye. Use the same #7 gouge used to set-in the eye in Step 6 to outline the cove with a nearly vertical stab.



STEP
10

Set-in the flat border. Relieve the bottom surface of the carving $\frac{1}{16}$ ". This ground can be punched so the leaves appear in more relief. Relief carving depends on the contrast of light and shadow, and the punched holes produce a darker appearance. Slight undercutting might be necessary to crisp and/or thin the edges of the leaves.

GEOMETRIC PROFILES & FISH SCALES



Rough out the center bead. Define the convex portion using a V-tool or a flat chisel to separate the bead from the double-curve profile (cyma) on either side of the bead.



Round the center bead. Use a #7 10mm gouge upside down—or a back-bent #7 10 mm gouge—to shape the wood between the V-grooves. A #7 20 mm gouge or #5 20 mm gouge rounds the convex part of the cyma profile.



Rough-in the concave part of the core. Use a #7 20 mm gouge. Leave a narrow shoulder on each side of the core to emphasize and protect the edge of the piece. A shallow gouge—I use a #3 20 mm gouge—smooths the transition between the concave and convex. A bit of sanding may be necessary.



Practice carving the scale design (imbrication). Imbrication designs consist of rows of overlapping elements, such as tiles on a roof, scales on a fish, etc. It is based on consistent execution of the elements. This pattern consists of semi-circles offset in alternating rows and relieved in a way that implies overlapping scales. Make a sample using the intended tools to determine the actual measurements required to get regular and even scales.



Carve in the scales. Due to the grain direction, work from the previous row toward the outer perimeter. Place the corner or wing of a #2 5mm gouge or a small #3 fishtail gouge where two semi-circles meet and cut following the curving line. Repeat on the opposite side, creating a ridge down the middle.



STEP 16
Clean out the corners. Use a small skew chisel to recess and undercut the scales. You can control the size and shape of each scale, to a certain degree, when undercutting the next row.



STEP 17
Check the scale pattern often. This pattern depends on the regularity of the carvings. Each scale must look as much like its neighbors as possible. You want a uniform, consistent look to the area.

ACANTHUS LEAF



STEP 18
Rough out the acanthus leaf. Cut the divisions of the leaf on the bandsaw. Carve the form of the leaf using your tools of choice. The flow of the leaf starts in the middle and curves down the centerline. The leaf slopes down on either side at the square end of the imbrication.



STEP 19
Shape the leaves so they overlap. You want to produce a round or teardrop-shaped void (also called an eye) between the leaves.



STEP 20
Define the leaflets. As the leaflets are set-in, the orientation of the tool changes as one works back to the steeper slope of the leaf. Start with the tool straight up at the middle leaf, and angle the tool more as you move towards the sides.



STEP
21

Define the five leaflets and locate the eyes separating the three main leaves. Use your tools of choice.



STEP
22

Carve in the center vein. Use a #12 6mm V-tool. Groove the leaflets with a #8 8mm or #8 9mm gouge.



STEP
23

Back-cut the leaves with a chisel.

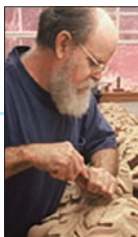
Finishing the bookends

Start by sanding the flats of all the pieces. Then sand the geometric profiles of the core piece.

Glue the sides onto the core, clamp, and dry overnight. Then mount this assembly onto the back board. Secure the carved piece to the bottom board with glue and several screws.

When the pieces are assembled, apply your finish of choice. Non-skid pads or padding will aid in keeping your books upright.





About the Author

Frederick Wilbur, of Lovington, VA, is the author of two books, *Carving Classical Styles in Wood* and *Carving Architectural Details in Wood: The Classical Tradition*. His last article for *Wood Carving Illustrated* was "Heirloom Alphabet Blocks" in

Holiday 2005 (Issue 33). For more information, contact Frederick at 434-263-4827 or visit his website, www.frederickwilbur-woodcarver.com.

Materials & TOOLS

MATERIALS:

- 4 each $\frac{7}{8}$ " x $5\frac{3}{8}$ " x $11\frac{1}{2}$ " wood of choice (sides)
- 8 each $1\frac{1}{8}$ " x $5\frac{3}{8}$ " x $11\frac{1}{2}$ " wood of choice (cores)
- 2 each $\frac{3}{4}$ " x $6\frac{1}{4}$ " x $11\frac{1}{8}$ " wood of choice (bases)
- 2 each $\frac{3}{4}$ " x $6\frac{1}{4}$ " x $7\frac{1}{2}$ " wood of choice (backs)
- Finish of choice
- Wood glue of choice
- Joint biscuits
- #8 x 1" woodscrews
- Non-skid pads or padding for base
- Sandpaper, assorted grits

TOOLS:

Most of the tools I use are made by Pfiel, which uses a modified version of the Sheffield List. The best tip I can offer is to match the profiles of your tools up with the pattern and don't feel bound by the sweep number.

- #7 gouges: 20mm, 14mm, 10mm, and 6mm
- #5 gouges: 20mm, and 16mm
- #3 20mm gouge
- #3 4mm front-bent gouge
- #1 5mm carver's chisel
- #2 5mm skew chisel
- #8 gouges: 8mm, and 9mm
- Back-bent #7 gouge of choice (optional)
- #12 6mm V-tool
- Small #3 fishtail gouge
- Router with plunge bit and round-over bit (optional)
- Screwdriver
- Portable biscuit joiner (optional)
- Table saw (to cut the miters)
- Band saw
- Assorted clamps

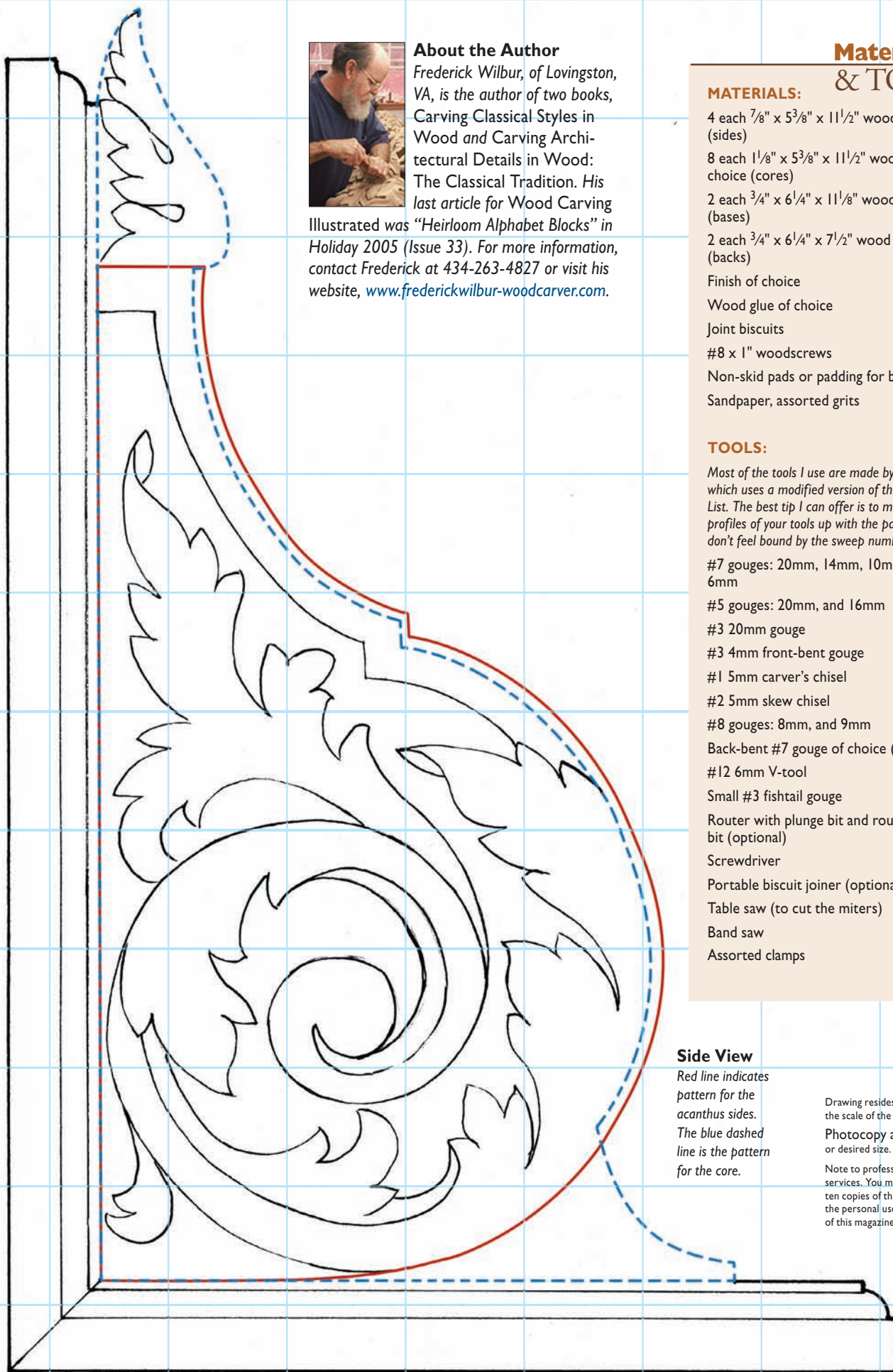
Side View

Red line indicates pattern for the acanthus sides. The blue dashed line is the pattern for the core.

Drawing resides on a 1" grid to the scale of the original carving.

Photocopy at 115% or desired size.

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Gouge Sweeps

WCI reader William Tapia suggested we run a profile chart of the Pfeil tools the author used in this project. This enables readers to compare their existing tools to the ones used for a close match. Let us know if you find this chart useful.

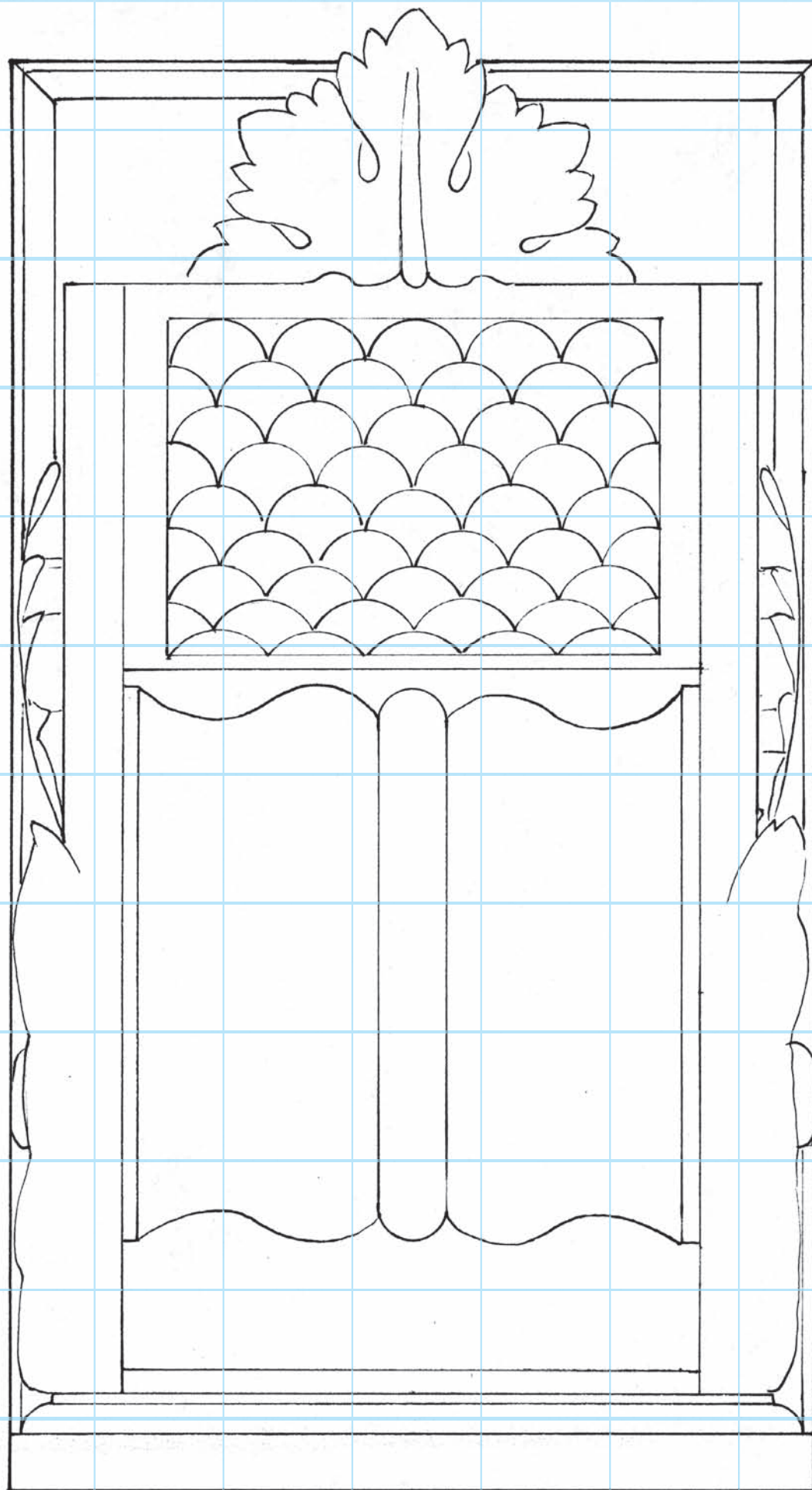


Top View

Drawing resides on a 1" grid to the scale of the original carving.
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Wood Carving Illustrated
Designer: Frederick Wilbur



WOOD

Create detailed prints from carved wood

by George Walker

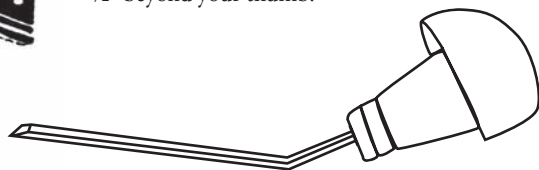


Making traditional wood cut, or block prints, can be fun and satisfying, but what if you'd like to get more detail into your prints than you can achieve on a piece of pine or basswood? A wood engraving might be the answer for you.

Wood engravings are pictures done on the endgrain. Wood engraving was invented by Thomas Bewick over 180 years ago and reached its peak in the 1850s when detailed photographs were engraved on the endgrain of English boxwood.

The basic tools of wood engraving are unique to this craft. They have more in common with metal working tools than those tools used for wood working. The burin or graver is a solid shank of steel with a diamond shaped head. The spitsticker or elliptical tint tool is a solid shank with convex sides that merge to a point (like an upside down tear drop). A rotary-power carver, with several different-shaped burs, is also useful.

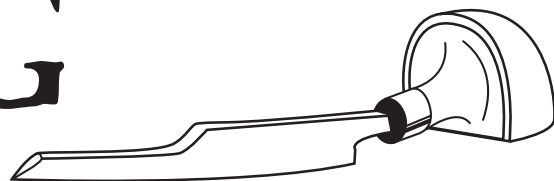
Most wood-engraving tools have the same mushroom-shaped handle found on wood cut tools, and they are held in much the same way. Engraving tools are pushed through the surface of the block, so it is important to use your palm to control the tool. Grip the tool comfortably in your lower palm with the thumb and forefinger holding the shank and the cutting edge extending beyond your fingers. To maintain good control, the blade should not extend more than 1/2" beyond your thumb.



Burin

ENGRAVING

Craft a beautiful print to decorate a greeting card or create a personalized book plate. Use the image above (reduced to 65% of the original size) or design your own—use your imagination.



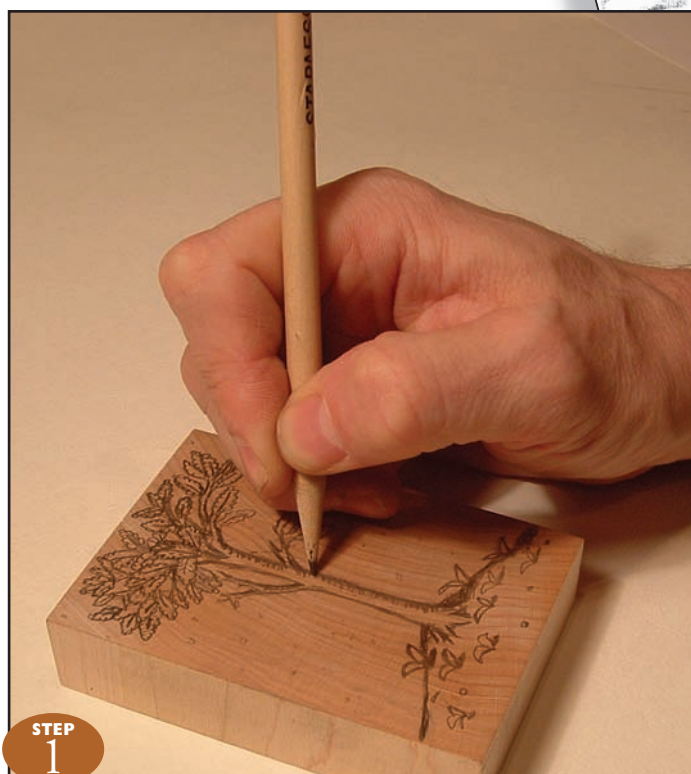
Spitsticker

There are three basic steps to making a wood engraving once you have a block prepared:

1. Make a drawing and transfer it to your block (remember it will print backwards).
2. Engrave your image by cutting away all the areas you don't want to print.
3. Print your image: ink your block and transfer it to paper.

MAKE A DRAWING

Many artists draw directly on the block, using a soft 3B pencil. Others begin their work on paper and then transfer the image to the block with carbon paper. Whatever method you pick, remember one thing: the drawing must appear as its mirror image on the block. Take care not to press too hard with the pencil, because too much pressure can cause indentations in the block that may show in the final print.



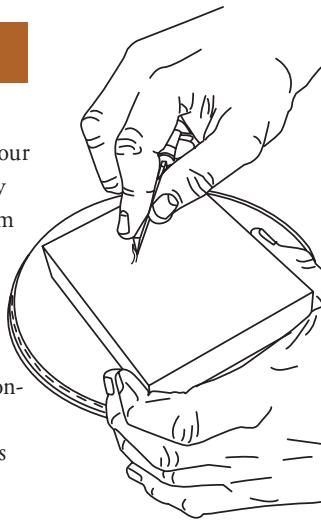
Trace the pattern onto the blank. Use the end grain of seasoned sugar maple (*Acer saccharum*). Avoid pieces too close to the core; they may crack. If you are gluing up the block, make sure the surface is as smooth and flat as possible—otherwise, the glue lines may print.



Draw over the artwork. Use black, waterproof drawing ink or a waterproof black marker.

ENGRAVING THE BLOCK

If you find that your hand shakes while you are cutting, it is probably because your arm is not supported properly. To steady your hand, support your wrist or forearm with a stack of books or a cushion. The wood block rests on an engraver's pad or sandbag. When you engrave curved lines, turn the block on the sandbag, and keep your tool hand relatively stationary. It's best to have the block at chest height so that you can keep your back as straight as possible while working. Take your time; there's no need to rush.



Tips

Gently scratch your first lines into the surface

Use an awl. This creates a channel that your tools can follow with more control later. You can then go back into those lines and make them deeper, wider or more tapered. Never try to cut a long line in one sweeping motion; instead, stitch the line by making a series of short lines.



STEP 3
Rough in the large, open areas with a rotary power carver and a $\frac{3}{32}$ "-diameter ball-tipped bur.

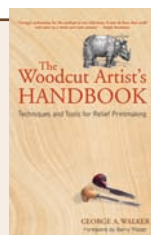


STEP 4
Use a $\frac{1}{32}$ "-diameter ball-tipped bur to rough-out the smaller, open areas.



STEP 5
Detail the engraving with the burin and the spitssticker.

Further READING



George Walker designed this introduction especially for *Wood Carving Illustrated* readers. Detailed information is available in his book, *The Woodcut Artist's Handbook*, published by Firefly Books Ltd. Images are reprinted with permission. www.fireflybooks.com, 203-222-9700.

Available for \$17.95 + \$3.50 S&H (parcel post) from:
Fox Chapel Publishing, 1970 Broad St., East Petersburg, PA 17520
Phone: 800-457-9112, www.FoxChapelPublishing.com
Or check your local supply store.

PRINTING YOUR BLOCK

I use a simple handmade jig to hold smaller blocks and for positioning my paper. Tape the block to the jig with masking tape, so it doesn't move. With a pencil, mark registration lines on the jig and on the back of the paper.



Ink your block. Use a lean, tacky, oil-based ink rolled out with an ink brayer on a piece of plate glass. Oil-based ink is better than water-based ink as water-based inks may be absorbed into the block and may damage the fine lines in your block.



Place the paper onto the block. Use your registration marks to ensure proper positioning. Gently rub the paper so it adheres to the block. Allow the natural tack of the ink to hold the printing paper, because pressure marks from fingers and palms can show through on the final print.



Burnish the back of the paper to transfer the image from the block. Use a wooden or steel spoon. Rub evenly and firmly over the entire image area in a circular motion. The amount of pressure used with the spoon depends on the effect you want to achieve. Light pressure, as you would expect, produces fainter lines and lighter tones than heavy pressure.



Lift the paper by the corners in one swift motion. If the print has a lot of ink on the surface, it should be dried in the open air for 12 hours. Printed sheets can then be stacked between newsprint for further drying and pressing. Do not stack them directly on top of each other. Place a sheet of plywood on top of the stack to prevent the paper from buckling. Clean up with vegetable oil and rags. Vegetable oil is less toxic than mineral spirits.

Materials & Tools

MATERIALS:

2³/₄" x 4" x 1⁵/₁₆" sugar maple (endgrain must be 2³/₄" x 4")
Oil-based printer's ink
Japanese paper
Vegetable oil or mineral spirits (to clean up ink)

TOOLS:

Ink brayer
Wooden spoon
Rotary power carver with a 3/32" and a 1/32"-diameter ball-tipped bur
Burin
Spitsticker
Awl
Engraver's pad (leather pillow filled with sand)



About the Author

George Walker is an award-winning wood engraver, book artist, and illustrator who has been creating artwork and printing books at his private press since 1984. He also teaches classes in book arts and printmaking at the Ontario College of Art and Design. This is his first article for Wood Carving Illustrated. Write to George in care of Firefly Books Ltd., 4 Daybreak Lane, Westport, CT 06880, 203-222-9700, www.fireflybooks.com.

Carving in the European-Style

Austrian-based school carries on the art of traditional European carving



Jung Hubert, a student at the school, creates his carving using one of the many reference pieces.

There is a distinct difference between American and European carving styles. American carving tends to be project-based, while European carving is process oriented. European carvers work very fast and use large tools to produce figures in less than a week. These techniques give the carver greater confidence in their freehand skills. The late Rudolf Geisler-Moroder was a talented sculptor who instilled that confidence in countless carvers through his teachings.

Rudolf partnered with the local government after World War II to teach farmers in the Elbigenalp region how to supplement their income. The area was very poor, and the government wanted a way to help residents earn extra money making handicrafts—especially during the winter. As time passed, the number of educated carvers in the valley increased. In order to give them a place to work, Rudolf started the Geisler-Moroder Carving Company in 1952, which employed 35 carvers in its prime. In the 1980s, consumer tastes changed, and cheaper handicrafts from Asia flooded the markets. At this time, Rudolph's son, Martin Geisler-Moroder, took over the company.

Together, the father and son team determined the best method for teaching woodcarving, and changed a part of the company into a new carving school, currently known as the Woodcarving School Geisler-Moroder. The school is primarily for hobbyist carvers and artists, and offers all kinds of courses related to wood, sculpting and art. Students have access to more than 600 of Rudolph's original carvings for inspiration and reference. The emphasis is on individual instruction and class sizes are kept small.



Horst Pali, professional sculptor and instructor at the school.

Long time instructor Horst Pali, who was once a student of Rudolf's, specializes in large nativity figures and Krampus masks. Krampus masks are used to celebrate the coming of Saint Nikolaus, especially in the eastern Alps. Tradition is that Saint Nikolaus visits the children on the evening of December 5. He fills the shoes that the children leave out for him with small gifts, fruit, and candy. Saint Nikolaus is usually accompanied by several Krampusse, who help to ward off the evil spirits. Krampusse are portrayed as scary or ugly. In the village where Horst lives, they have about 3,000 Krampusse taking part in

a parade to welcome Saint Nikolaus, and many of the masks are made by Horst, or carved in one of the special Krampus mask-carving courses held at the school.

The school's latest project is *CARVING THE HUMAN HEAD*, a new book with Fox Chapel Publishing. Horst contributed heavily to the book, which takes the reader step-by-step through carving a human head using the school's methods.

A Krampus mask carved by Horst Pali for the celebration to welcome Saint Nikolaus.

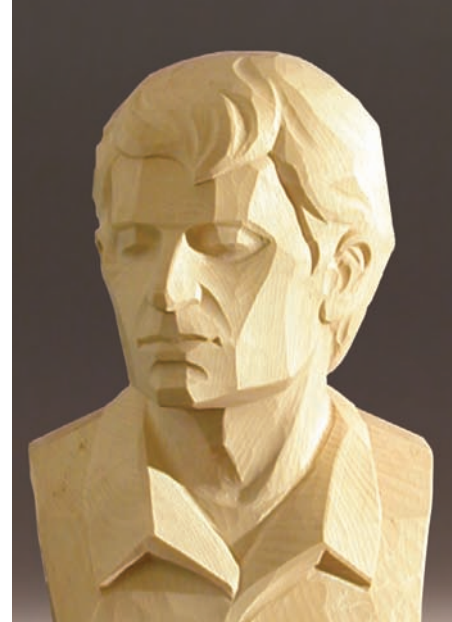




The first stage of carving—from initial wood block to a bust with the initial planes carved. The head is roughed out using the geometric plane method allowing you to see the proportions of the face clearly.



The second stage of carving—defining the geometric planes. The carving is brought closer to a realistic representation of the head by further defining the geometric planes that were previously roughed in.



The third stage of carving—sculpting the finished piece. Release the final head from the geometric shapes and perform the final shaping cuts, giving the details of the carving their final form.



Horst Pali gives the bust a stylized finish. The cuts follow the anatomical structure, and features are emphasized by planes resulting in an abstract appearance.



In this version, Horst creates a realistic finish by refining the geometric planes and adding details to the eyes, nose, mouth, and ears.



Bernhard Tragut uses an “antique painting” technique to add color to Horst’s bust. This painting technique takes a lot of patience and skill to master. It is traditionally used in churches to color sculptures.

For more information on the Woodcarving School Geisler-Moroder visit their website at www.woodcarvingschool.com.

Further READING

Carving the Head in the Classic European Tradition

Discover the step-by-step process of carving a modern bust using the traditional system of the Tyrolean carvers.

Available for \$14.95 + \$3.50 S&H (parcel post) from:

Fox Chapel Publishing, Phone: 800-457-9112, www.FoxChapelPublishing.com



FRUIT PIT Carvings



Peach pit

Amazing details in miniature carvings

By Bob Shamey

I love to carve virtually anything, but the palette for my work that I love the most is cherry pits.

I love to eat cherries to get at the pit; I then continue to suck on the pits to get them completely clean. You can carve them the next day or whenever you want.

I carve a variety of pits including (from largest to smallest) peach, apricot, plum, olive, sweet cherry, wild cherry, and pin cherry. The smallest seed that I found to carve is the tiny pit inside the red berries that come from the dogwood tree.

My favorite pit to carve is the sweet cherry pit. These pits are just the right size for me to feel comfortable carving—and what I love to carve is faces. Pits are perfect to carve faces in. As no

two faces are alike, neither are pits. So I have a new base for a new face or personality with each new pit—there's a whole little person lurking inside every one of them!

Now I'm searching for something smaller than a dogwood seed that is hard enough and thick enough to carve!

These photos show the carvings actual size.



Wild cherry pit featured on
"Ripley's Believe It or Not"



Olive pit



Peach pit



Purple plum pit



Tips for Pit Carving

Be sure to clean all the pulp off the seeds. I usually suck on them for 5 to 10 minutes. If you leave any pulp to dry on the seeds, it is nearly impossible to remove. If you don't want to suck on the seeds, be sure to clean them off well.

The age of the pit doesn't matter. You can carve them as soon as they are dry. They will carve as easily the day after you clean them as they will after years in storage.

I use a Foredom flexible shaft tool and small dental burs that I get from dentist friends. Use larger burs for larger pits. Pits can be carved with just about any sharp tool—the old timers used to carve peach pits with pocket knives.

For fine details, or to sign and date your carving, use a knife-point graver (usually used for engraving or jewelry-making).

I hold all my pits in my fingers—even down to the smallest dogwood seed.

To finish the carvings, I dip them in Deft polyurethane. Deft doesn't seem to fill in all the fine lines and details. Then apply a wood stain, such as Min-wax Cherry Stain, to bring out the detail. It is possible to paint the pits, but I think they look better with a natural finish.

Dogwood seed



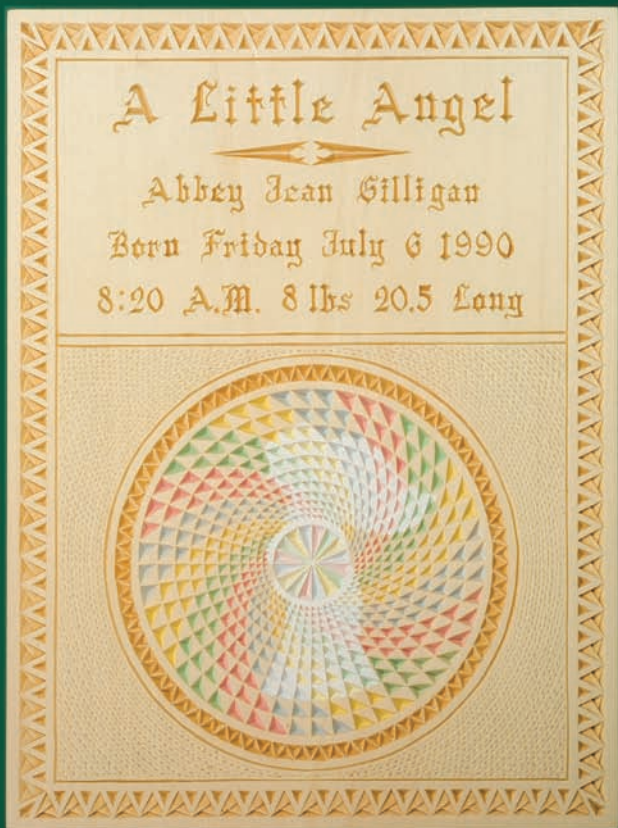
Sweet cherry pit



About the Author

Bob Shamey, www.shamey.com, has been carving for years and specializes in miniatures. He was featured on "Ripley's Believe It or Not" three times—twice for his carved toothpicks and once for his carved fruit pits. He also holds the Guinness record for the smallest carved chain with 17 links carved from a toothpick. His toothpick carvings were featured in WCI Holiday 1998 (Issue 5). When not carving, he is in his studio making jewelry, or spending time outdoors.

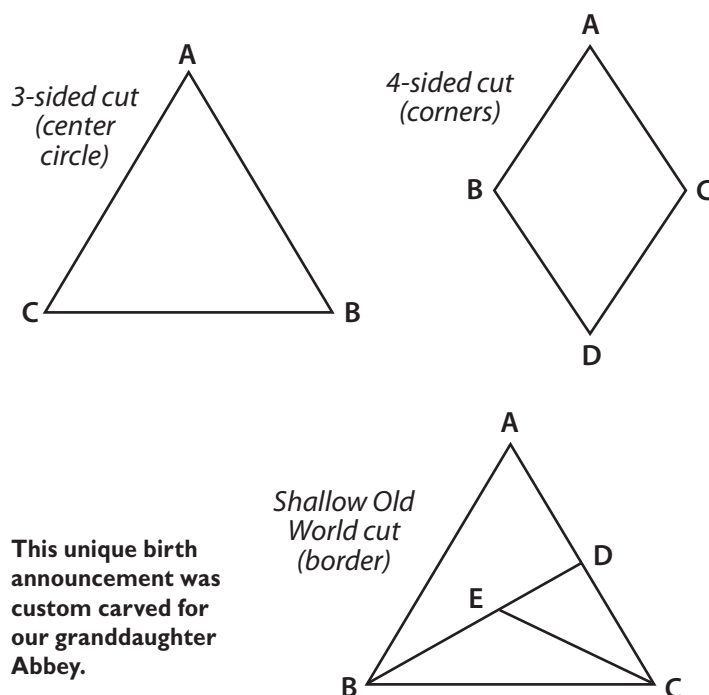
Colorful Chip Carved Plaque



Use subtle color to highlight the details in this commemorative plaque

By John Niggemeyer

I wanted to make a special project to celebrate one of the most joyous days of my life. While many chip carvings have a natural finish, I wanted to make this plaque extra special and decided to spice it up a bit by adding some subtle colors. The process of adding acrylic paints to highlight a chip carving is actually quite simple and makes a striking difference. I also used a chip carving technique of my own design as a border for this plaque, which commemorates the birth of my only granddaughter—she really is our little angel.



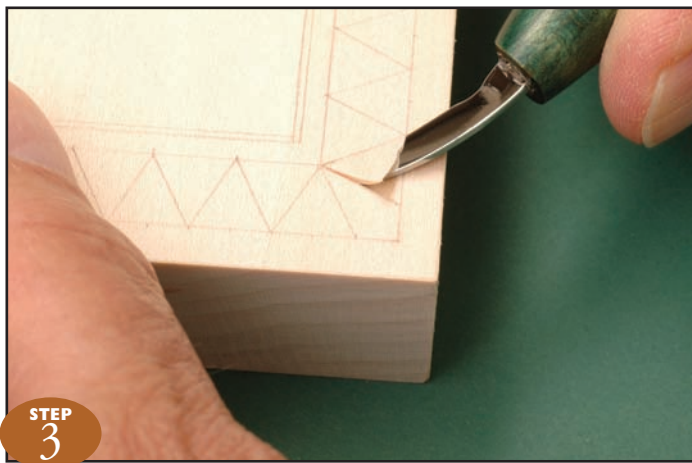
CARVING A MODIFIED OLD WORLD-STYLE SHALLOW CHIP



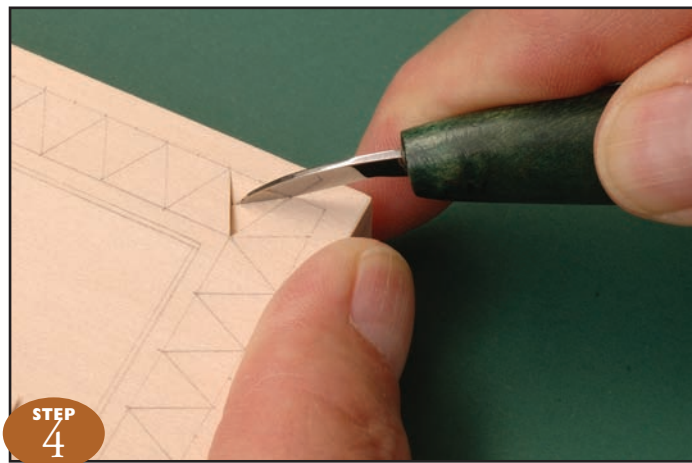
Draw the border onto the piece. Space the chips evenly around the border. My chips are 1 cm wide at the base; adjust your dimensions to match your blank.



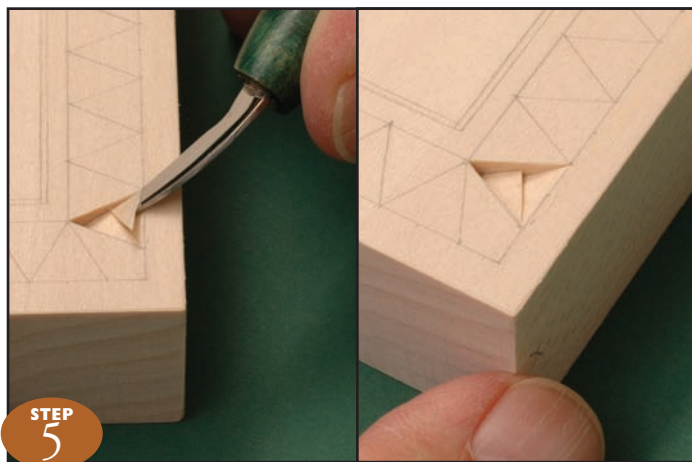
Outline the upper part of the “triangle.” Make two vertical cuts into the wood. Start with the tip of your knife at point A, angling your knife down towards point B. The knife tip should cut about $\frac{1}{16}$ into the wood, and the cut should get shallower along the length of the blade so that it doesn't cut past point B. Repeat between point A and point C.



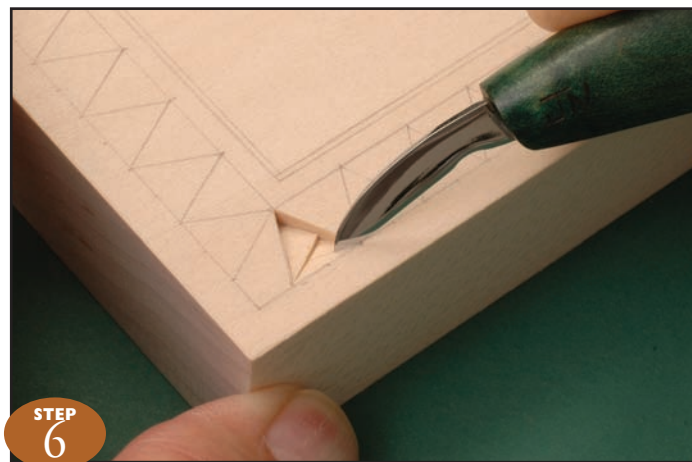
Cut out the triangular-shaped chip. Lay the knife on its side and lift the handle slightly so it lifts a shallow chip. Do not cut past the border connecting points B and D.



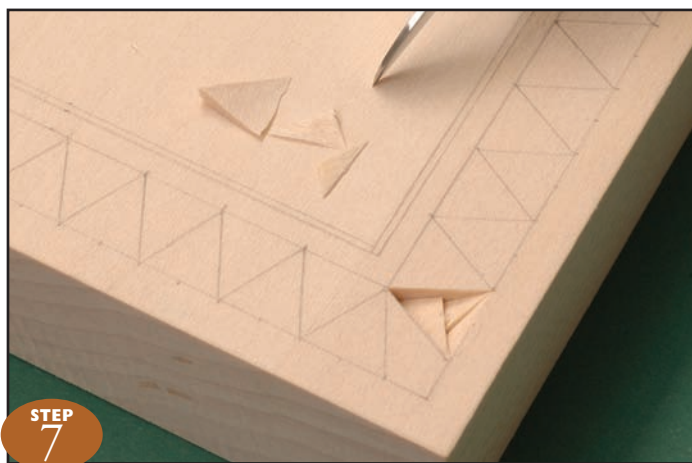
Outline the internal chip. As in Step 2, insert the tip of the knife $\frac{1}{16}$ " into the wood at point D. The knife should angle towards point B, where the depth of the cut should decrease to nothing. Recut the line between point D and point C.



Cut out the internal chip you just outlined. Lay your knife on its side again, and press its tip into the triangle formed by the cuts made in Step 4. Be careful not to cross the border line established in Step 3.



Outline the second internal chip. Using the techniques explained in the earlier steps, outline a triangle by joining point E to point C and point E to point B.



Cut out the chip outlined in Step 6. Lay your knife on its side, and press the tip into the tip of the triangle. Again, be careful not to cut past the border established in Step 3.

Finishing the chip carving

After the carving is completed, it is important to remove any fingerprints and all pencil marks. I use a product called Cleanwood Wood Cleaner by Imperial. If used moderately, it dries quickly and doesn't raise the grain. Take the time to clean a piece of scrap wood at the same time—that will give you a trial piece for your paint colors.

After cleaning the wood, seal it with two parts Deft Lacquer Sanding Sealer mixed with one part lacquer thinner applied with a brush. Use the brush to push the excess out of the chips so it doesn't pool at the bottom. Allow the sealer to dry for six hours, then apply a second coat. Treat your trial piece using the same method.

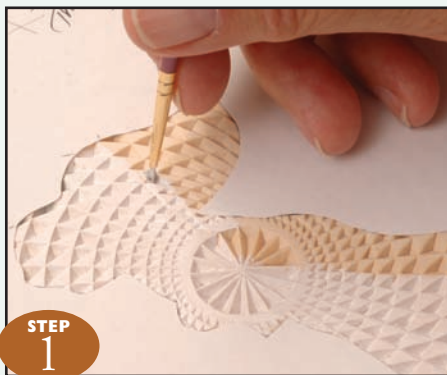
After the sealer has dried, apply three light coats of Deft Clear Satin Wood Finish. Allow the finish to dry for 20 minutes between each coat. I apply the finish now, because it makes it easier for me to clean the paint off parts I don't want painted (see Painting the Chip Carving).

Painting the chip carving

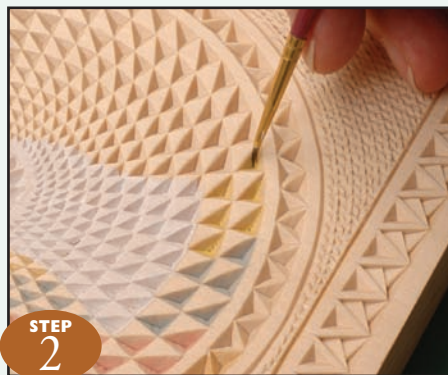
Start by diluting your acrylic paints according to the paint palette. This dilution will give the paints the consistency of a stain or wash and give you a muted look. You don't want much color; just enough to make the project interesting.

I mix all the colors in a bubble palette. Be sure to stir the washes right before using them, the water and acrylic pigments tend to separate quickly.

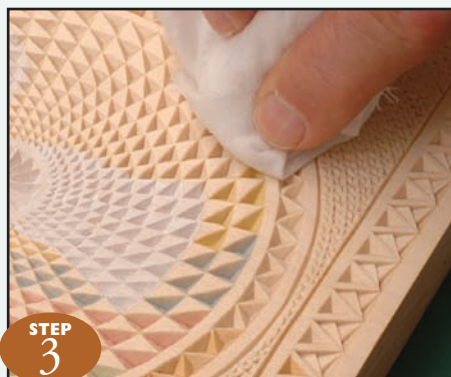
After you've finished all the painting and allowed the paint to dry, apply a few more coats of Deft Clear Satin Wood Finish.



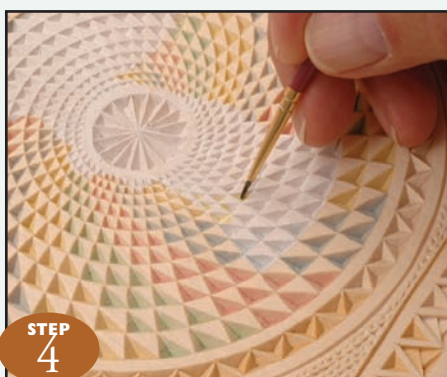
STEP 1
Center the pattern for the angel in the circular section (which I call the swirling color wheel). Paint the angel using the white mixture. Paint the surface of the wood as well as the inside of the carved chips. Allow the paint to dry.



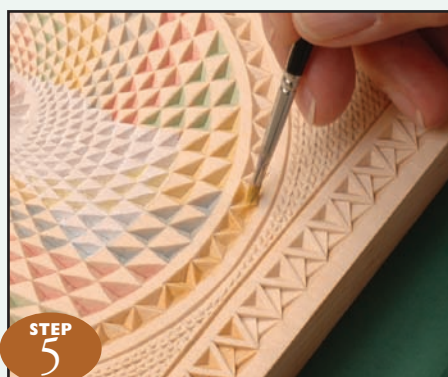
STEP 2
Using the photos as a guide, paint one color at a time in the carved chips up to the angel. I use a #5/0 paintbrush.



STEP 3
Use a damp cloth to wipe any paint from the surface of the carving (leaving the paint only in the carved chips). Continue around the entire swirling color wheel using the same technique with each color. Do not paint over the white angel.



STEP 4
Add a little color to the angel. After you've painted the swirling color wheel, dilute the washes a little more with water. Then follow the pattern to paint only the carved chips inside the angel. If you get any paint on the top surface, wipe it away with a damp cloth.



STEP 5
Add a dark wash over the border and lettering (optional). Dilute raw sienna with water to the consistency of skim milk, and brush this over the border and letters. This will give the illusion of deeper cuts in these sections.

Materials & TOOLS

MATERIALS:

1" x 9" x 12" basswood plaque
Acrylic paint: cadmium yellow, bonnie blue, white, Christmas green, tomato spice, raw sienna
Soft rag
Deft Lacquer Sanding Sealer
Deft Clear Satin Wood Finish
Cleanwood Wood Cleaner
Lacquer thinner

TOOLS:

Chip carving knife of choice
Stab knife (for texture around swirling color wheel)
Pencil
Ruler (if drawing own pattern)

#5/0 paintbrush
Bubble palette

PAINTING PALETTE:

Yellow: 3 drops cadmium yellow, 1 drop white, 1 teaspoon water
Blue: 4 drops bonnie blue, 1 drop white, 1 teaspoon water
Green: 3 drops Christmas green, 1 drop white, 1 teaspoon water
Red: 2 drops tomato spice, 1 drop white, 1 teaspoon water
White: mix the white with enough water to make the paint easy to apply (personal choice)
Raw sienna: mix the raw sienna with water to the consistency of skim milk



Photocopy at 117% or desired size.

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About the Author

John Niggemeyer, of Heath, OH carves a variety of subjects, and is credited with designing the three-part chip carving used in the border of this project. This is his first article for Wood Carving Illustrated.

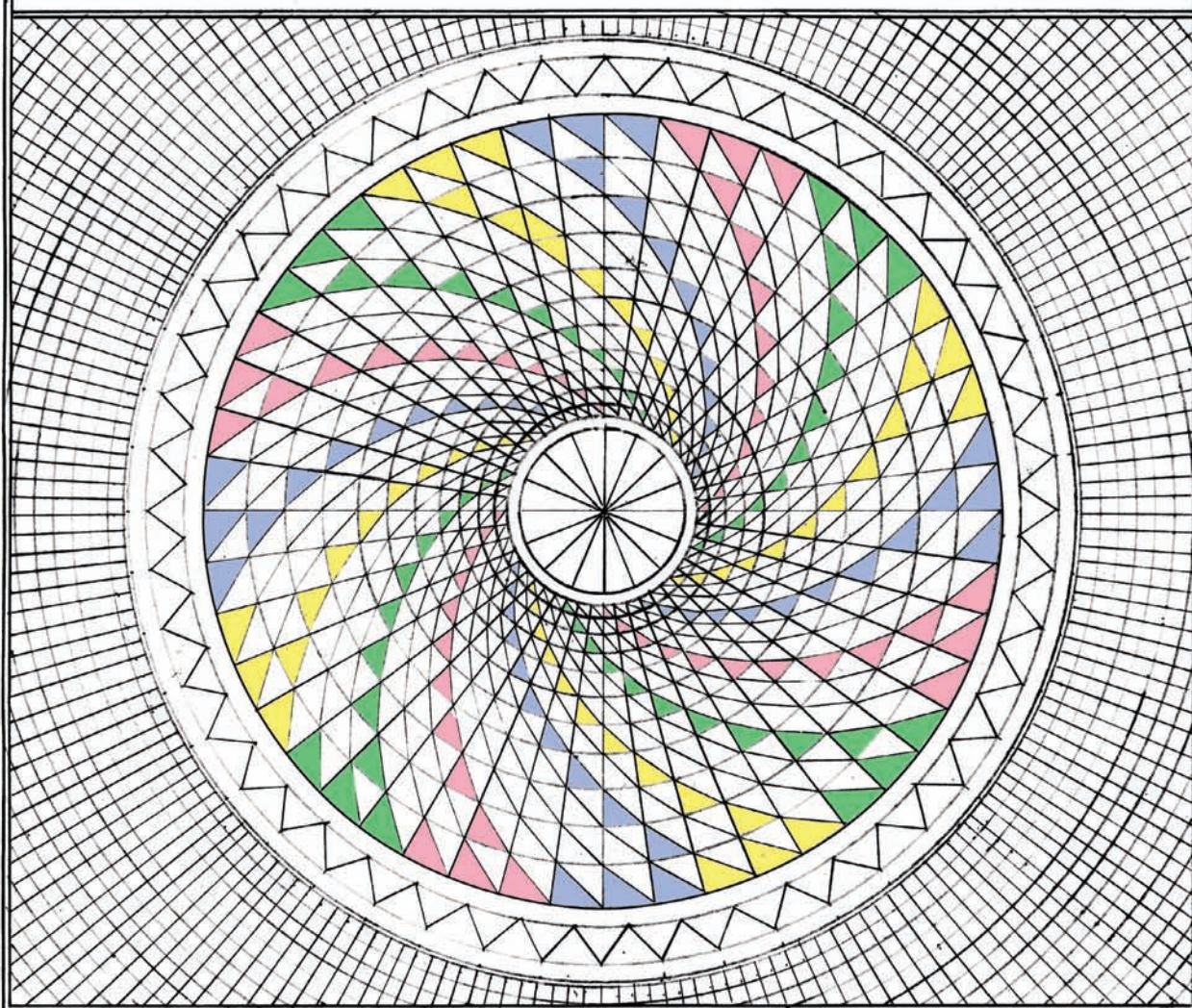
A Little Angel



Abbey Jean Gilligan

Born Friday July 6 1990

8:20 A.M. 8 lbs 20.5 Long



MAGICAL FAIRY

KEEPSAKE BOX



Delightful carving makes a thoughtful gift

By Deborah L. Call

This delicate fairy resting peacefully on a fluffy quilt is actually a functional keepsake box. Carving the box itself is quite simple and you can use this technique with a wide variety of subjects to embellish the lid. The box would also work well with a relief scene for decoration.

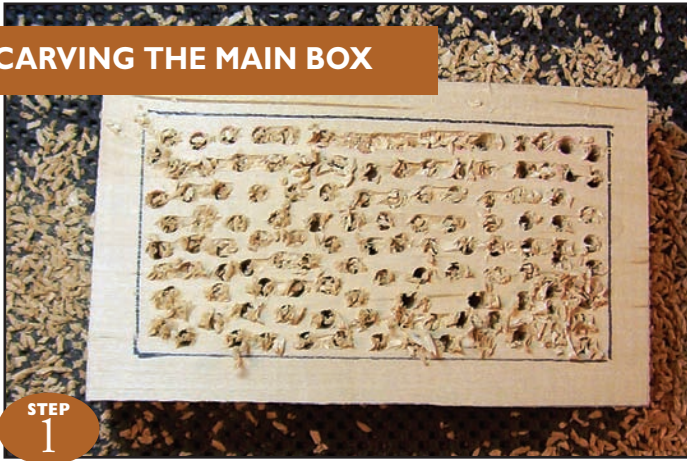
When I was a little girl, I was sure that if I just sat still enough and was quiet enough, I would be able to see the fairies that lived all around us. I had no doubt they existed, the problem was, I'm sure, that I could never be still or quiet enough.

When I started carving, I knew I would have to carve some for my-

self. I had the idea of a fairy sleeping on a quilt all ready to start, when the suggestion was made to make the quilt into a box. I like that idea very much, and although there are many ways to make a box, I want to demonstrate a way to make one with tools the average carver would have on-hand. Many ways were suggested to me, the one shown here is the one I like the best.

Before starting to carve, check the two large pieces of basswood for fit, you want the best fit possible for the lid to the bottom of the box. Mark which is which, sanding if necessary to get a good, flat fit.

CARVING THE MAIN BOX



STEP
1

Rough out the inside of the box. Choose the largest drill bit you have. Before beginning, mark the depth you want to drill by wrapping tape around the drill bit. Leave 1/2" for the bottom of the box. Mark the box interior size, and drill a series of holes inside to make it easy to hollow out the box.



STEP
2

Hollow out the inside of the box. I remove waste wood starting with a #3 1" gouge in my reciprocating handpiece. Then I shave down the sides with a 1"-wide chisel in my reciprocating handpiece. Finally, I square off the corners and rough edges with a 1/2" single-bevel chisel.



STEP
3

Even out the bottom of the box. I use a fine, cylinder-shaped carbide bur in a rotary power carver. Remove the marks left by the bur with fine-grit sandpaper. Wrap a strip of sandpaper around the sides and across the bottom of a flat length of wood to get the leverage you need to sand the sides, bottom, and corners of the box.



STEP
4

CARVING THE FAIRY AND BOX LID

Rough out the fairy on the lid. I use a band saw to cut in the basic silhouette before drawing the fairy's outline onto the lid. Then I use a #3 3/4" gouge in my reciprocating handpiece. Curve the front of the lid down, and leave the back and sides slightly squared off.



STEP
5

Start roughing in the details. Use a #3 1/2" gouge to establish the hair line and skirt length. Start to shape the fairy, referring often to the pattern and the reference photos.



STEP
6

Shape the legs. Use a #3 1/8" gouge to remove waste wood from around and between the legs. Continue refining the shape of the fairy. Refer to the pattern and the photos until the top and sides are close to the final shape.



STEP 7

Clean up the tool marks (optional). If you want your fairy to be more folk art in appearance, continue refining the fairy's shape with hand tools. For a more sculptured look, shape the fairy with a regular-grit, flame-shaped ruby bur in a rotary power carver.



STEP 8

Undercut the fairy's outline. Use a carving knife to curve the fairy's outline, so it doesn't blend into the rest of the top. Use a #3 1/8" gouge and the carving knife to continue to shape the skirt, arms, and legs.



STEP 9

Shape the face. Use the knife to curve the eye area, the bridge of the nose, and to undercut the hair. Use a 2mm U-gouge to recess the eye area, the area around the nose, and to shape the mouth mound.



STEP 10

Thin down the cheeks. Use the detail knife to thin down and add shape to the cheeks.



STEP 11

Add the features to the face. Draw the features onto the face. Then use a 1.5mm V-gouge to carve a gentle, half-arch from each side of the top lip into the center. This will shape the lip and create definition between the upper and lower lip.



STEP 12

Shape the mouth area. When the lips are shaped to your satisfaction, use a 1.5mm U-gouge to remove a tiny sliver of wood in the space between the "V" of the top lip and the bottom of the nose. Use the same gouge to recess the hollow between the bottom of the lip and the chin.



Remove a tiny sliver of wood along the lash line to define the closed eyes. Use the detail knife. Then use the same knife to open up the nostrils.



Detail the feet. Use the detail knife to give the general shape to the foot. Then use a 1.5mm V-gouge to separate the toes. Be sure to do this on the top and bottom of the foot. To give the impression of toenails, touch a small, round, diamond bur to the tip of each toe.



Detail the hair. Use a 2mm U-gouge to make a series of lazy "S" shapes to define the wavy hair. Overlap some of the curls, and carve some in deeper.



Use a woodburner to further enhance the waves and define different sections of the hair. Then sand the fairy, using 500-grit Swiss sanding cloth.

Shaping the Box and Quilt

Start by centering the insert on the bottom of the lid. Temporarily position the insert by attaching it to the bottom of the lid using double-sided tape. Adjust the position until you have it where you want it and mark the position with a pencil. Then apply wood glue inside the pencil marks, line the insert up on your marks, and clamp it in position.

Don't be intimidated by the sides of the box, these folds don't have to be exact—mine aren't! If you look at a folded up quilt, the layers aren't perfect. Some are pushed in, while others protrude in the front—still others blend away out of sight. What we want is the impression of folds.

Tips

Easier carving

When hand carving, use a 50% water 50% rubbing alcohol mixture in a spray bottle to mist each layer for easy removal.



Round over the edges of the lid and box. With the lid in place, use a #3 1/2" gouge to shape the box and lid into the rounded shape of the quilt, using the reference photos as a guide.



STEP 18
Cut the defining line between the folds of the quilt. Use a $\frac{1}{4}$ " 70° V-tool. Then round the bottom section of the V-cut using a #3 $\frac{1}{2}$ " gouge. Using the $\frac{1}{4}$ " 70° V-tool, cut the folds into the right side and deepen the fold creases. Make a couple of wrinkles around the creases. Using a #3 $\frac{1}{2}$ " gouge, round the quilt folds into the creases. With the lid on the box, use a $\frac{1}{4}$ " 70° V-tool to cut folds into the back of the box.



STEP 19
Detail the right side of the box. Using the same techniques, cut a number of creases into the side of the box. You want to give the box the appearance of multiple layers.



STEP 21
Use a 2mm V-tool to mark the pattern of lines on the top and bottom of the wings. Shape and curve the wing sections down into these V-cuts, using a #3 $\frac{1}{8}$ " gouge and carving knife. The bottom of the upper wing tips flip out a little; the bottom wings are carved a little further back.

Materials & TOOLS

MATERIALS:

2 each $2" \times 4\frac{1}{2}" \times 7\frac{3}{4}"$ basswood (lid and box)
 $\frac{1}{4}" \times 3\frac{1}{4}" \times 6\frac{1}{2}"$ basswood (lid insert)
 2 each $\frac{3}{8}" \times 3" \times 5"$ basswood (wings)
 2 part epoxy

FINISHING MATERIALS:

Ceramcoat Paints: Butter Yellow, Dusty Mauve, Burnt Sienna, Burnt Umber, White, Sparkle Glaze
 FolkArt Paints: Sunflower, Old Ivy, Italian Sage, True Blue, Light Periwinkle
 Jo Sonja's Paints: Pearl White (Iridescent), Rich Gold (Metallic), Flow Medium
 Formsby's Tung Oil Varnish, High Gloss
 Regular make up face blush, pink
 Manicure and regular cotton swabs
 Deft Clear Satin Wood Finish Spray
 Satin varnish and brushes of choice

TOOLS:

Drill and drill bit
 Rotary power carver
 Reciprocating handpiece
 Fine cylinder-shaped carbide bur
 Carving knife and detail knife
 Reciprocating #3 1" and $\frac{3}{4}"$ gouges
 Reciprocating 1" chisel
 $\frac{1}{2}"$ single-bevel chisel
 #3 gouges: $\frac{1}{8}"$ and $\frac{1}{2}"$
 V-tools 1.5mm, 2mm, and $\frac{1}{4}"$ 70°
 U-gouges: 1.5mm and 2mm
 Flame-shaped, regular-grit ruby bur
 Small, round diamond bur
 Carving glove, thumb guard
 Band saw
 Woodburner
 Sandpaper, 500-grit sanding cloth



STEP 20
Shape the wings. Use a carving knife to remove the waste wood (the blackened area in the photos).



STEP 22
Locate the final placement for the wings. Mark the position with a pencil, and hollow out a space just big enough for each wing tip to fit down into, using a knife and a #3 $\frac{1}{8}"$ gouge. If you happen to cut away too much, you can use wood putty to fill in, shaping the putty to look like the hair flowing around the wings.

PAINTING THE FAIRY

I prefer to have the fairy's skin be the actual wood color. If you prefer to paint your fairy's face, use a light skin tone, mixing it with a small amount of satin varnish, the type sold with your acrylic paints.

Tung Oil Varnish—recoat until the wood will absorb no more finish.

Basecoat the entire box with Butter Yellow.

Stipple Sunflower paint over the entire box.

Draw the stripes on with a pencil, using the photos as a reference. Then paint over the lines with True Blue.

After painting the lines blue, stipple the box with White

Paint a square at the junction of the lines with Sunflower.

Paint the dress with Light Periwinkle. When the paint is dry, add a coat of Pearl White Iridescent.

Paint the fairy's hair Burnt Sienna. When the paint is dry, dry brush highlights into the hair, using Rich Gold.

Paint the eyebrows with Burnt Sienna, and add a couple light strokes of Burnt Umber and Rich Gold. This makes the brows less harsh and matches the hair color.

Paint a thin line of Burnt Umber under both eyelids to simulate eye lashes.

Add makeup blush to the fairy's cheeks, forehead, nose, chin, arms, and legs. Use a cotton swab to apply the blush, and rub it in with a finger. You want just a hint of color.

Paint the fairy's lips Dusty Mauve.

Use Old Ivy to paint the leaves, stems, flower bases, and flower buds. Highlight the leaves with Italian Sage.

Paint the outside of the flowers and buds with Light Periwinkle. Line the top of each flower with True Blue. Shade the True Blue with more Light Periwinkle. Then use True Blue to define the flower petals and buds.

Base coat the wings with Sunflower. When the paint is dry, re-coat it with Pearl White Iridescent. When the second coat is dry, apply a couple coats of Sparkle Glaze.

After the painting is completed, attach the wings with two-part epoxy. Then spray the completed fairy with a few light coats of Deft Clear Satin Wood Finish.

PAINTING TIPS

Thinning the paint with flow medium and using a 5/0 liner brush, makes edging around the fairy easier. Having already

varnished her flesh will make any paint that accidentally gets onto the skin remove easily with a moistened manicure cotton swab or a clean, damp paint brush.

To dry brush, load the paint onto the brush then drag across a paper towel to remove most of the pigment. Lightly brush across the fairy's hair to highlight the top of the textured hair.

An easy way to transfer the flower pattern is to take a pattern square, and using a regular pencil, color in just the flower portion on the back of the pattern. This in effect makes a perfect little piece of graphite paper. Place the pattern onto a square on the box. Using your pencil, trace over the pattern; the pencil coating on the back will transfer the pattern. Just reapply the graphite on the back as needed. You can easily see the pattern and can darken it as needed.

Front



Left



Back



Right

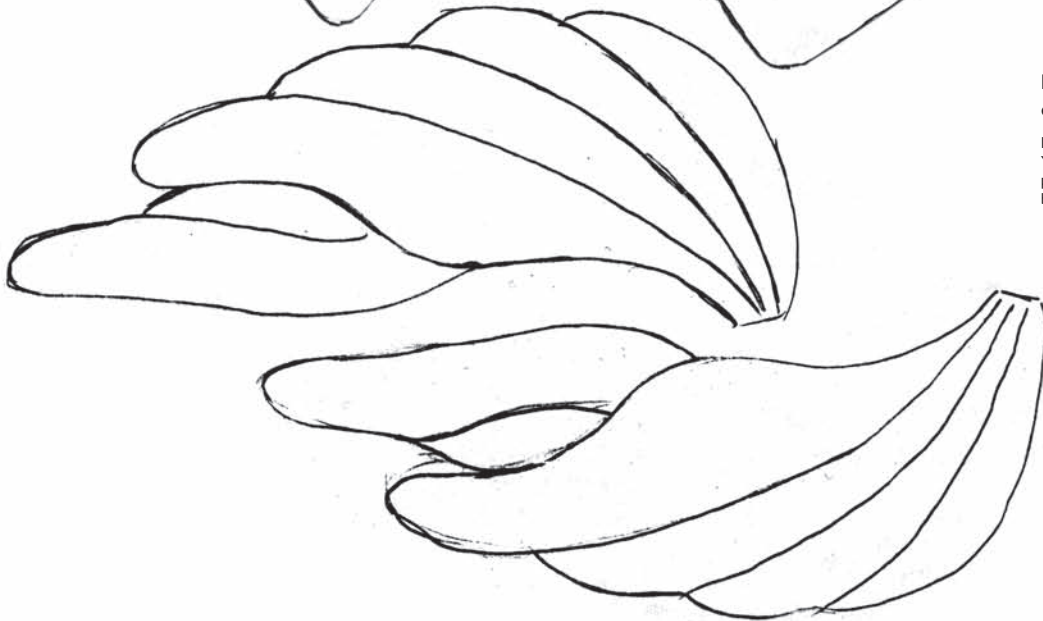
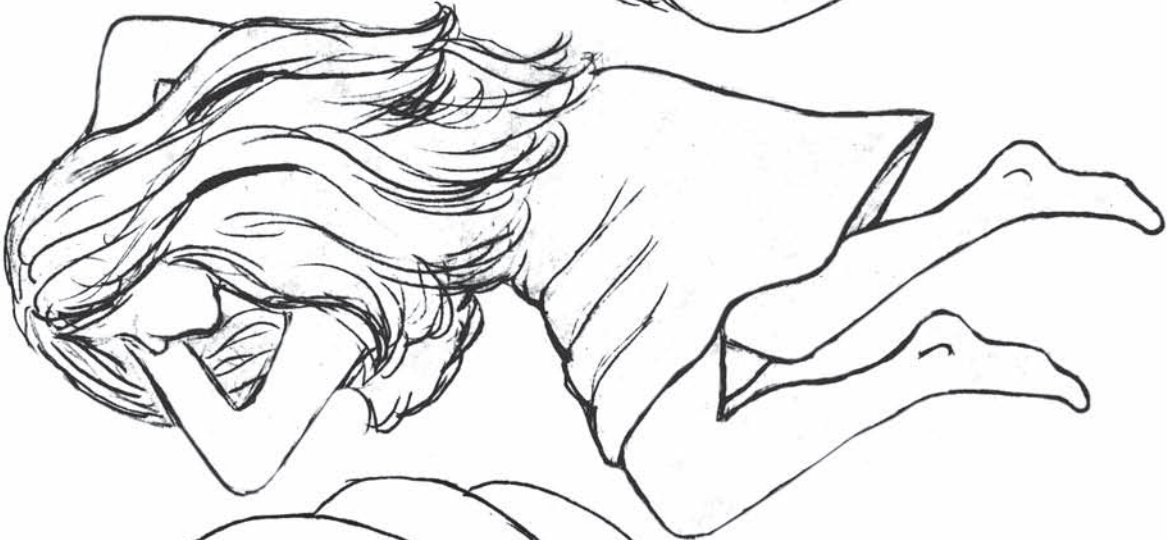
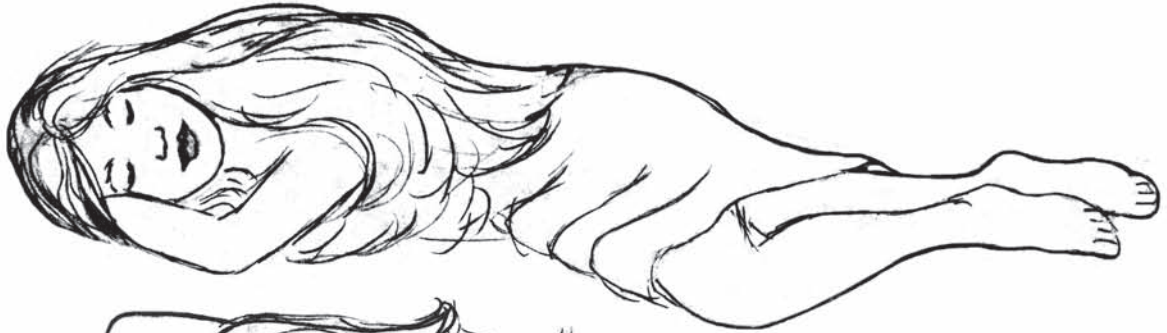
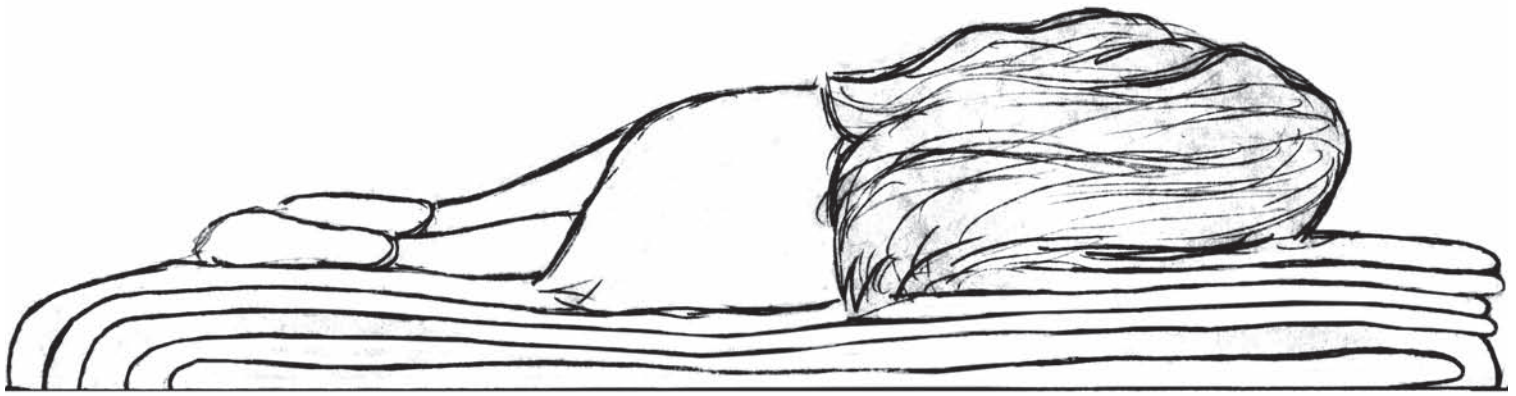


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About the Author

Deborah Call, a self-taught woodcarver, began carving five years ago. She enjoys carving everything, but Santas and fairies are her favorite subjects. She and her husband, Ben, live in Clarion, Pennsylvania. They have three children and five grandchildren. This is her first article for Wood Carving Illustrated. To see more of her work, please visit her website at www.deborahcall.com.



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Custom Carved HUNTING CREDENZA



Hand carved details bring a client's vision to life

By Bryan McCoury

Carving by David Evans and Bill Cochenour

Custom carved furniture often brings to mind relief-carved elements used to highlight or embellish a piece. I've found that adding three dimensional carvings can often have a more impressive effect. In the case of this custom carved hunting credenza—it was the only way to make our client's vision a reality.

When Rex Vick Jr. inquired about a custom credenza for his office, we took the time to find out what his interests were and what he was really looking for in the piece. We soon learned that Rex was passionate about bird hunting and incorporated that theme in the project.

In our initial design we included two guns as pilasters for the top part of the credenza. In the soffit area, we added a pheasant in flight. Rex loved the initial design, but he requested a specific gun for the carving—a Browning Citori over-under 20 gauge, which was his first shotgun. He allowed us to take the shotgun with us so that we could take photos and make a template to carve from.

We chose mahogany to match the stock of the original shotgun. Most guns are “blued” to protect the metal from corrosion. For those parts we chose walnut, which has a blueish cast when finished. The two woods combine beautifully for a realistic appearance.



CARVING THE SHOTGUN



STEP
1

Start by making a template for the gun. Use 1/8"-thick plywood. The template, with reference photos, is used throughout the carving process.



STEP
2

Transfer the pattern to the blank. Use carbon paper to trace the details onto the blanks, but trace around the template to get the outside dimensions. Use 2"-thick mahogany and cut the profiles out on a bandsaw.



STEP
3

Cut the metal parts out of black walnut. Once all the pieces are rough-cut, fit them together using the template as a guide.



STEP
4

Carve in the details of the shotgun. Take extra care to keep the barrel straight. Use a #4 14mm gouge in-cannel down (curved side down) to shape and smooth the barrel. Carve both ends of the gun down to the final size first, then work your way towards the center—that way you can keep the diameter of the barrel straight and consistent.



STEP
5

Carve in the trigger housing. Since this is a metal part, carve the section separately from black walnut for contrast. Drill out the majority of the trigger housing with a flexible shaft tool and a tile cutting bit. Then use a 1/2" wide single-bevel chisel to clean out the smaller sections, giving the area square edges that help the walnut look like metal from a distance.



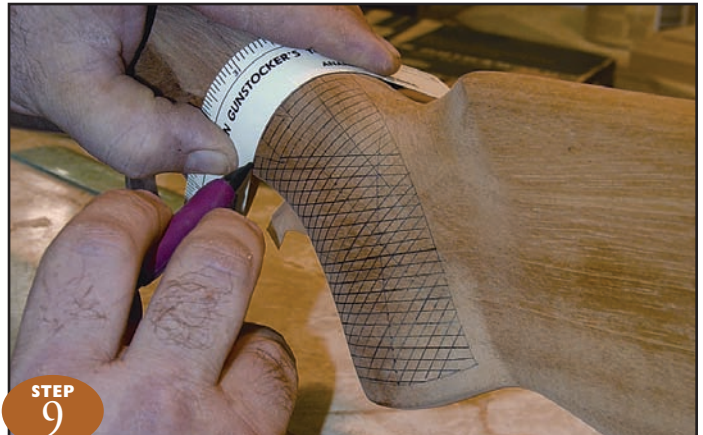
Shape the grip. With the pattern for reference, use a #8 11mm gouge to recess the grip from the action housing. Then add the patterns to the side of the action using a metal engraver.



Shape the hinge. Carve out the area where the hinge fits in the stock. The walnut is shaped to fit inside. Use a #11 10mm gouge, #8 6mm gouge, #6 4mm gouge, 1/2"-wide single-bevel chisel, and a 5mm double-bevel chisel to mortise the walnut into the mahogany. Sand the pieces to fit. Glue the piece in place with wood glue and secure it with a screw from the back.



Carve the areas where the walnut insets will be located. Carve the underside of the stock where the hinge break action is located. Fit the insert into place often to see where more wood needs to be removed. Use a #10 10mm gouge.



Check the gun's grip. Use a checking guide and pencil to mark in the checking. The pattern can be carved with a chisel or knife, but it gets tedious and takes a lot of patience. You can also use a specialized gun-checking tool available from most gun stores to pattern the grip.



Finish the gun. Use your finish of choice. We prepared the entire gun with a vinyl sealer and finished the mahogany with a catalyzed lacquer. Apply a Van Dyke brown glaze to darken the walnut before applying the lacquer to those areas. Attach the guns to the credenza using wood screws.

Materials & TOOLS

MATERIALS:

4" x 8" x 26" mahogany (stock and forward rest)
4" x 5" x 31" walnut (barrel, hinge, trigger guard, and action)
Carbon paper
Assorted grits of sandpaper
Finish of choice
Van Dyke brown glaze
Wood glue
Screws

#8 6mm and 11mm gouges

#6 4mm gouge

#10 10mm gouge

#11 10mm gouge

1/2" single-bevel chisel

5mm double bevel chisel

Metal engraver

Flexible shaft tool with tile cutting bit

Gun checking tool and checking guide (optional)

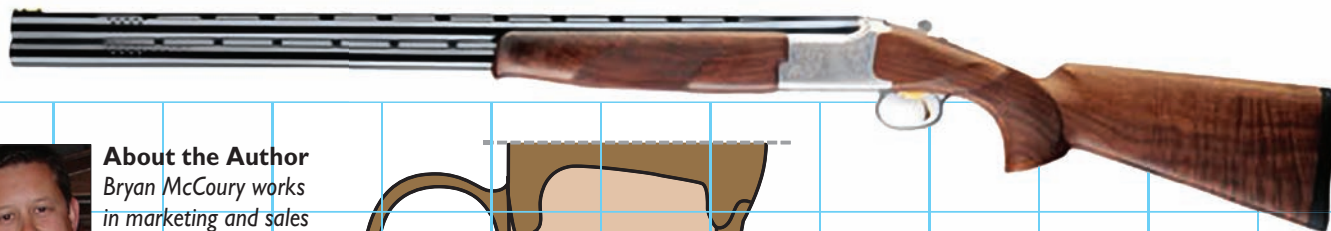
Carving knife and small V-tool of choice

Band saw

TOOLS:

(all sweeps refer to the Sheffield List)

#4 14 mm gouge



About the Author

Bryan McCoury works in marketing and sales for McCoury Originals. Before that, he worked in graphic design. Bryan

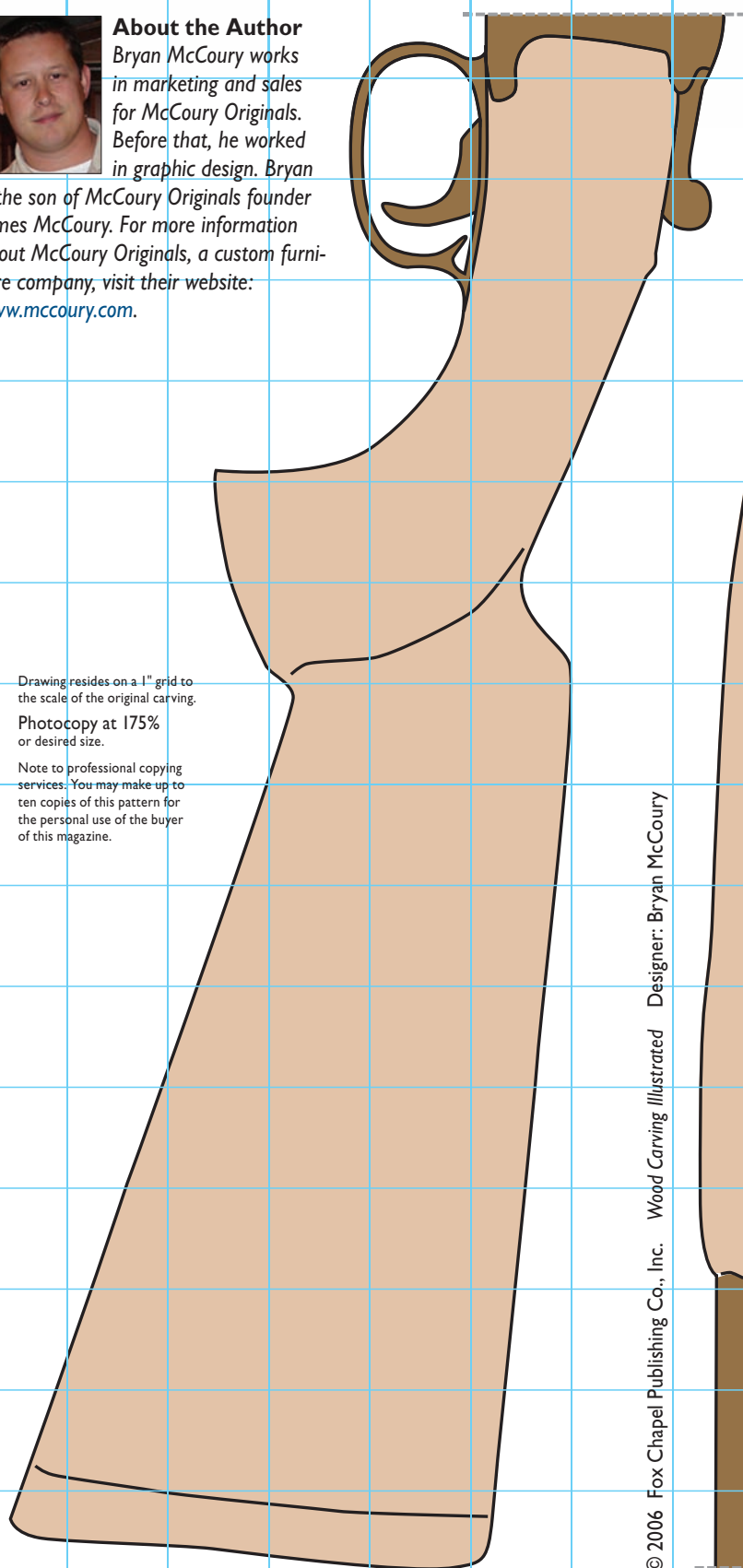
is the son of McCoury Originals founder James McCoury. For more information about McCoury Originals, a custom furniture company, visit their website:

www.mccoury.com.

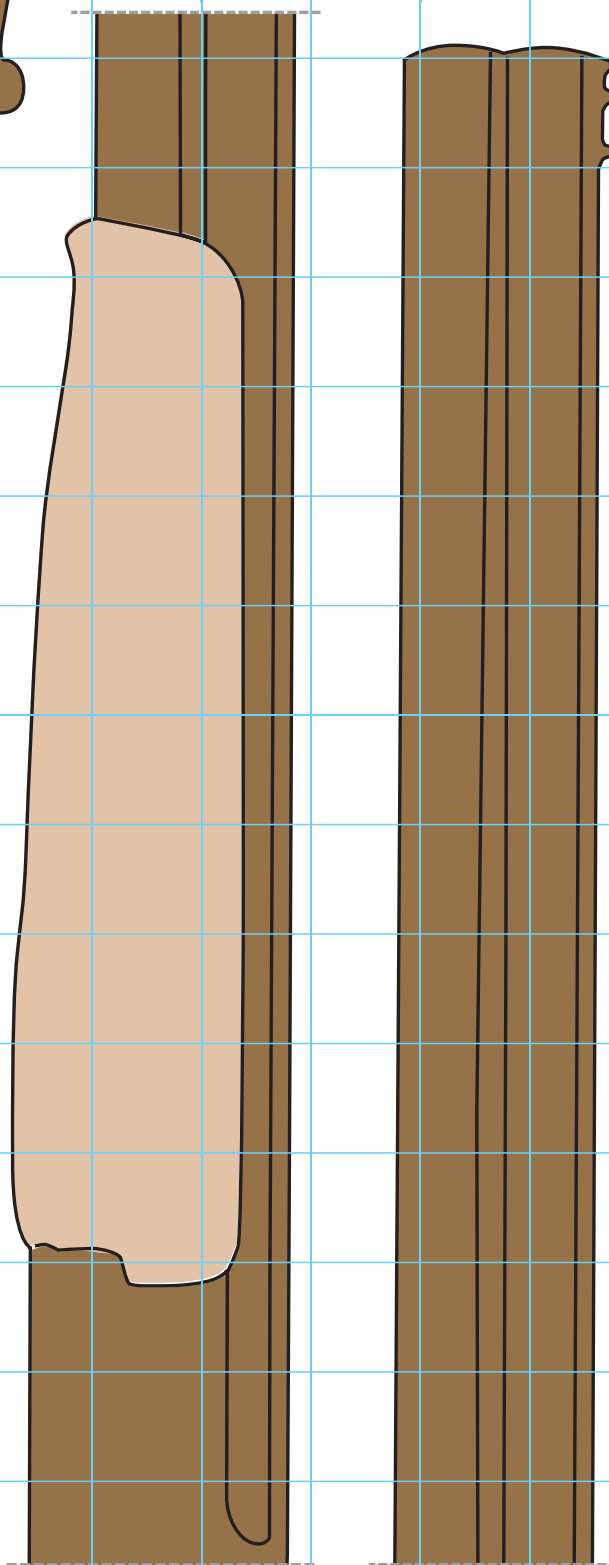
Drawing resides on a 1" grid to the scale of the original carving.

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Carving Realistic Habitat



**Power carve
a simple
curled leaf
to add depth
and realism
to your work.**

By David Sabol

I've always been fascinated with realistic wildlife scenes. I love combining different elements and adding hidden surprises that aren't always evident upon the first inspection. My new series of carvings—"Hidden in the Grass and Leaves"—plays with the way that a little critter's instincts to hide fight with its overwhelming curiosity.

Because of the realistic nature of these images, I found it was easier to powercarve them out of one piece of tupelo. When carving the wood as thin as I need it for the realistic leaves, tupelo seems to be stronger than my customary white pine. The details of the leaves are just as important as the animal—realistic habitat can make or break your carving.



These chipmunks peek out of the groundcover to gather their acorns. Dave uses layers of oil stains to achieve depth and realism when finishing his work.



A flying squirrel scrambles through the leaves and flowers searching for food.

CARVING THE LEAVES



STEP 1

Sketch the leaf onto the blank. I pick leaves that are curled up, because they look more realistic and add texture to the carving. Keep the leaf handy to refer to while you are carving.



STEP 2

Hollow out the inside of the leaf. I alternate between a round and a half-round carbide burr. Don't be afraid to hollow out the inside deeply—this will let you give the leaf more curl.



STEP 3

Begin to detail some of the hills and valleys of the leaf. Using the same burs, carve shallow ripples into the leaf. Refer to your real leaf often, and leave room for the veins, which will be detailed in later steps.



STEP 4

Hollow out the curls. After you finish roughing out the inside of the leaf, start detailing the curled part. At this point, leave the leaf thick, so you don't break it, but hollow it out so you can begin to see the general layout.



STEP 5

Pencil in the ladybug. My signature for this series is a ladybug in each carving. I decided to add one to this leaf now so I wouldn't forget. Sometimes I've had to go back and find a place to tuck one in. Outline the ladybug with a flame-shaped diamond burr.



STEP 6

Shape the outside of the leaf. Use the same carbide burs you used to shape the inside of the leaf. Mirror the hills and valleys you carved on the inside of the leaf.



STEP
7

Continue to thin down the main leaf and curled areas. Work alternately on the outside and the inside to keep the shape of the leaf regular.



STEP
8

Check the thickness of the leaf often. Since the leaf is curled, you really can't use a measuring tool, but I've found that by pinching the wood between my thumb and index finger, I can gauge the thickness accurately enough.



STEP
9

Don't thin the leaf too much. When I get close to my final thickness for the leaf, I keep one finger on the side opposite to the carving bur—that way I can tell exactly how thick the piece is while supporting the thin wood.



STEP
10

Shape the smaller curls. Switch to a small, round stump-cutter. Be careful because the leaf is getting thin and fragile.

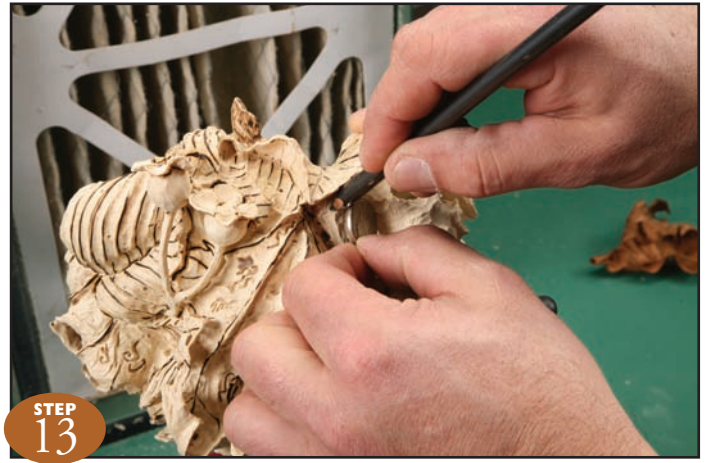


STEP
11

Smooth off the inside of the leaf. Switch to a flame-shaped ruby bur. Remove the marks left by the more aggressive burs, and continue to refine the hills and valleys inside the leaf.



STEP 12
Smooth the outside of the leaf. Use the same ruby bur used to smooth the inside of the leaf.



STEP 13
Add the acorn cap. Sketch in an acorn cap sticking out from under the leaf, using a coin as a guide. Roughout the inside of the cap with a small round stump cutter. Switch to a round ruby bur before giving it a final shaping with a small round diamond bur. Smooth the inside with a white stone.



STEP 14
Shape the outside of the acorn cap. Switch to a thin, flame-shaped diamond bur. Round the outside of the acorn cap and undercut it so that it looks like it is stuck under the leaf.



STEP 15
Smooth the inside of the acorn cap. Switch to a small, flame-shaped white stone. This will give you a very smooth finish. Be careful, because it is easy to clog and burn the stones. Dress the stone with a dressing stone or diamond hone to remove the clogged abrasive.



STEP 16
Add the veins on the inside of the leaf. Sketch in the veins, using your real leaf as a reference. Use the small, flame-shaped diamond bur to carve in a line to simulate the recessed vein. Use the same bur to soften the transition between the main part of the leaf and the vein.



STEP 17
Shape the vein on the outside of the leaf. Sketch in the veins, using your leaf as a reference. Then use the same diamond bur to carve a line on either side of the line you sketched in—on the outside, you want a raised vein. Use the same bur to smooth the transition between the leaf and the vein and round over and shape the vein.



STEP 18
Smooth the leaf. I switch back and forth among a variety of different sized flame-shaped white stones and round white stones. Get the leaf as smooth as possible now, before doing the final detailing.



STEP 19
Add worm marks and worm holes. Use a tiny, flame-tip diamond bur to add fine lines and holes into the leaf. You want the leaf to look like it has been on the ground for a while. Be careful, because it is easy to punch through the thin wood—a few worm holes are fine, but too many makes the leaf fragile.



STEP 20
Make some larger worm holes. Use the thin, flame-shaped diamond bur to make roughly-circular holes that are surprisingly realistic.



STEP 21
Highlight the veins. Use a woodburner. I commissioned Optima to make a custom long, bent woodburning tip specifically so I could get into the deeply curled leaves. They call it the David Sabol extended 45° angle tip. Line the large veins, and draw in the thinner veins freehand with the woodburner.

Materials & TOOLS

MATERIALS:

Tupelo of choice (depending on the project)

Curled leaf of choice (I used a maple leaf)

TOOLS:

Flexible shaft tool or micro-motor of choice

Small, round carbide bur

Small, 1/2 round carbide bur

Small, round stump-cutter

Small, round ruby bur

Flame-shaped ruby bur

Thin, flame-shaped diamond bur

Flame-shaped diamond bur

Small, round diamond bur

Tiny, flame-tip diamond bur

Small, flame-shaped white stone

Very small, flame-shaped white stone

Small, round white stone

Very small, round white stone

Dressing stone or diamond hone

Woodburner with pen of choice

Pencil

Nickel



About the Author

David Sabol is a professional woodcarver and instructor who lives in Wrightsville, PA. A member of the Caricature Carvers of America, David carves a wide variety of subjects. A frequent contributor to Wood Carving Illustrated, David showed his comical side in "The Whimsical World of David Sabol" in Spring 2006 (Issue 34). For more information, visit David's website at www.davidsabol.com.

MUSKELLUNGE

Pattern Project from Stiller Patterns

Called the king of freshwater fish by some, the muskellunge, or muskie, is the largest freshwater fish.

Muskies can weigh up to 70 pounds and reach more than 65" in length. They are the top predators in areas where they live.

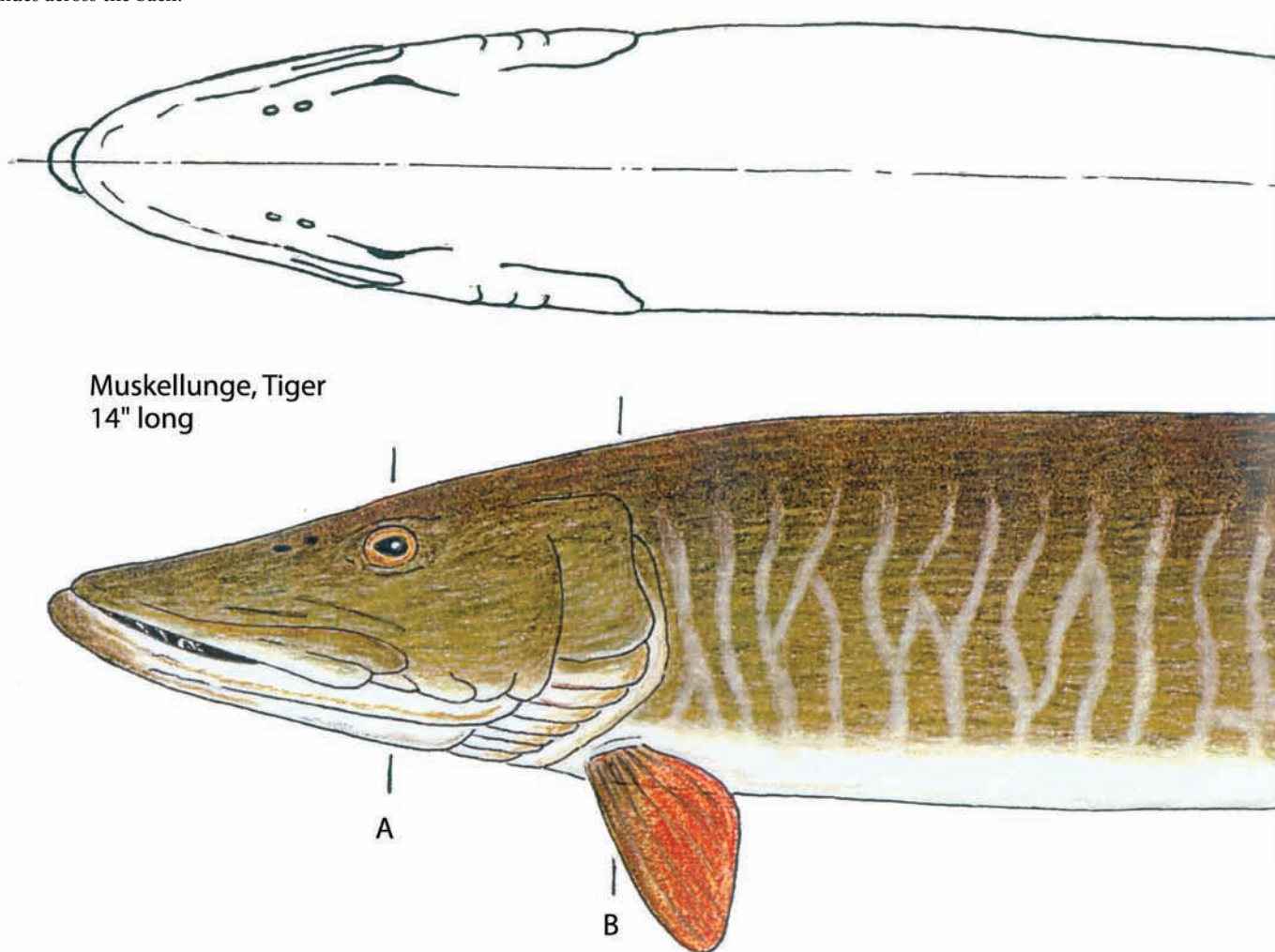
There are two main kinds of muskies—the true muskie and the hybrid tiger muskie. True muskies tend to be olive or tan-colored with dark bars running across their flanks. They have no patterns across their backs.

Tiger muskies tend to be a dark blue-green color with light-colored, branching bars running across them. Some of this light-colored pattern continues across the back.



About the Pattern Makers

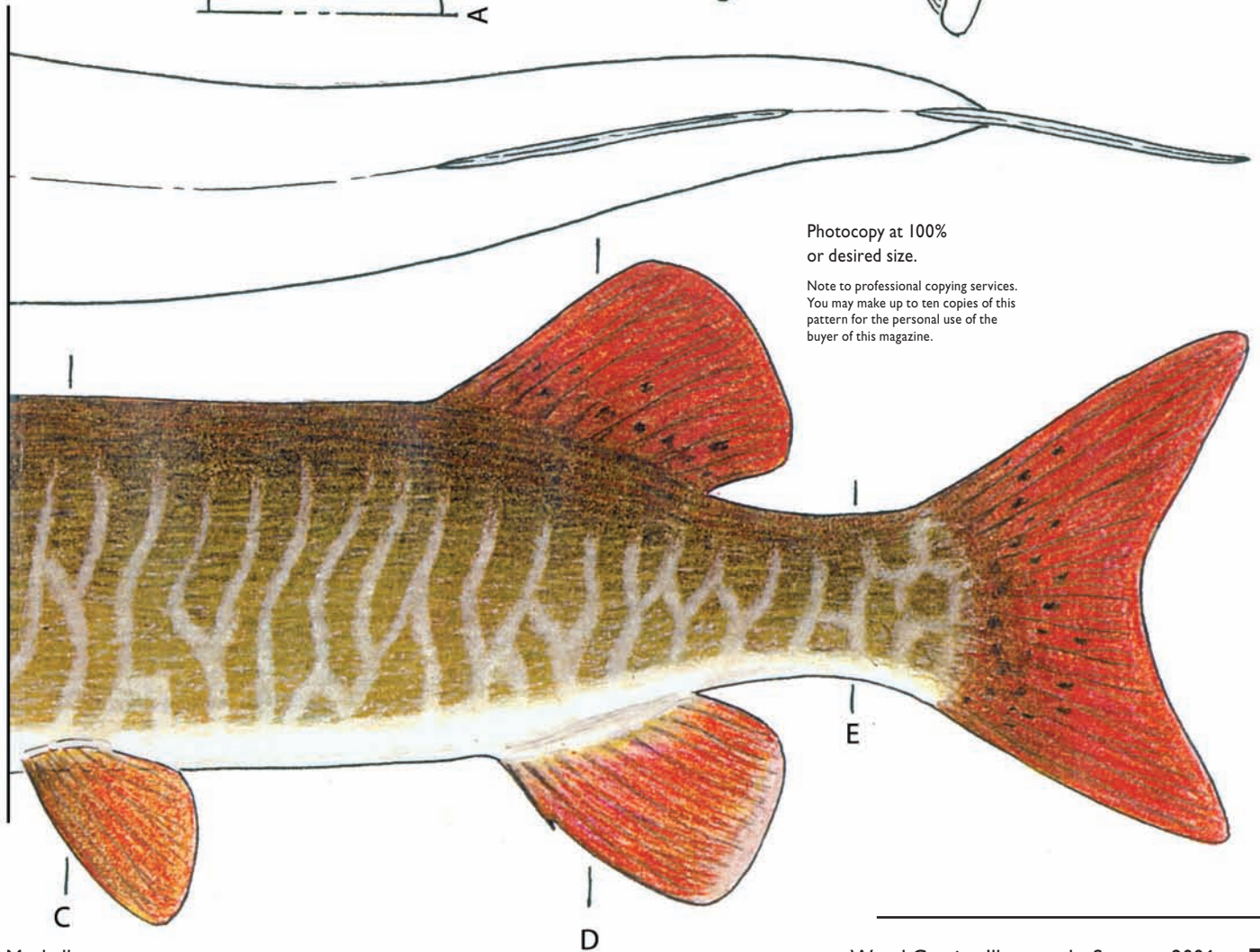
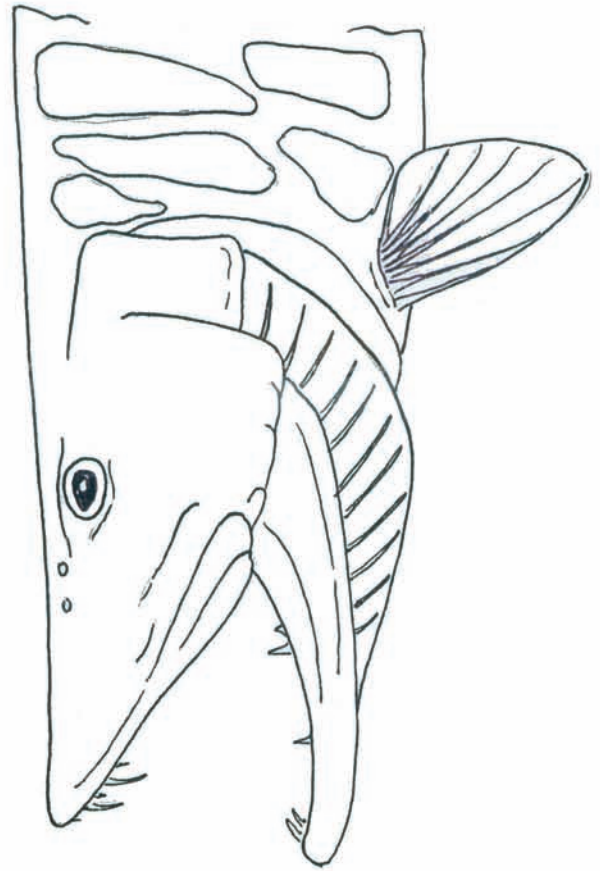
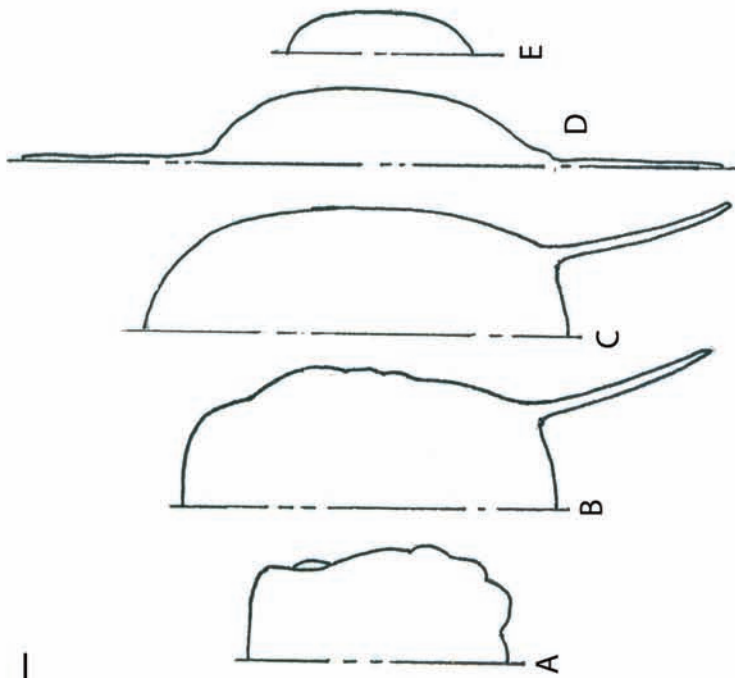
Gordon and Marsha Stiller have been in the pattern business more than 22 years. They travel the carving show circuit displaying thousands of patterns in file boxes spread across several tables. They have agreed to furnish patterns for readers of Wood Carving Illustrated. Watch for their pattern of a brown pelican in a future issue of WCI.



Special SOURCES

Stiller Patterns

To request a free catalog, write to 155 Superior St., Omro, WI 54963, visit www.stillerpatterns.com or call 920-685-2938; FAX 920-685-6001.



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Muskellunge



Quick and Easy OZARK Character

Simple cuts bring this country caricature to life in no time

By Mike Shipley

I've been carving Ozark characters for quite some time. They sell very well for me and I enjoy carving a wide variety of personalities. Even though the basic technique is the same, it's easy to make each one unique by shifting a few cuts.

I'm a production carver, so it's important for me to be able to carve and paint my projects quickly. I carve basswood because it is soft enough to carve easily with hand tools, but it holds detail well. Then I paint my projects with acrylic paint washes—that way the paint dries quickly too.

Start by roughing out your blank on a bandsaw. Keep the blank blocky to start—it's easier to carve wood off than it is to add it back on.





STEP 1
Rough-in the hat brim. Draw a line from the front hat brim to the back of the hat brim on both sides. Connect the lines across the back of the brim. Cut a deep stop cut along these lines with an 8mm V-tool. Use a roughing knife to shave both sides of the head down equally up to the brim.



STEP 2
Rough-in the head and body. Shave the head down to about the thickness shown here. Then round the body up to the beard area. Draw on a center line, and sketch the beard line onto the carving. The beard can have various shapes, so the shape of the beard is not critical.



STEP 3
Carve the shoes. Use the center line to find the center of the shoes, and use a roughing knife to make a V-shaped cut. The cut should be wider at the shoe toes and come to a "V" at the legs. Round the pant legs on all sides with a roughing knife.



STEP 4
Make a stop cut at the beard line. Use an 8mm V-tool. Clean up to the line with a roughing knife. Round and clean the body up to the beard, using the beard line as a stop cut. You want a nice, clean cut where the body and beard meet. Clean up the lower body down to the shoes.



STEP 5
Carve the arms. Pencil-in the arm lines. Notice that the elbow is visible; this gives a guide line for the arm. Use an 8mm V-tool to cut in the arm lines. Use the sides of the V-tool to clean the side of the body and the arm. Use a V-tool as much as possible, finish the shaping with a roughing knife.



STEP
6

Shape the shoes. Round both shoes to the same size. Notice the cut under the toe of the shoe—this turns the shoe upwards and gives the shoe some character.



STEP
7

Shape the pant legs. Round both legs equally. Pay attention to the grain change at the back of the legs—be sure to carve with the grain.



STEP
8

Shape the hat. Use a roughing knife. The final shape is really up to you.



STEP
9

Shape the back and rump. Pencil-in the arm lines on the back side, and cut along those lines with an 8mm V-tool. Again, use the sides of the V-tool on the arm and body. After both arms are finished, clean and shape the back and rump.



STEP
10

Carve the pant leg cuff. Use a 4mm V-tool. Make the V-tool cut all the way around the pant legs, and use the knife to slope the pant leg down to the cuff. Take care to get a clean cut around the cuff. Use a 4mm V-tool to cut the leg lines. Carve-in the shoe soles using the same V-tool.



Use the center line to locate the nose. Pencil-in a wide, triangular nose, and cut straight into the lines with a detail knife, making a stop cut. Remove wood from each side of the nose. Then cut the lower corners of the nose.



Cut the eyebrow with a 4mm V-tool. Make a cut across the face just under the hat brim. Leave enough wood for the width of the eyebrow.



Shape the cheeks. Pencil-in the cheek lines, and cut straight into the cheek lines with a detail knife. Cut straight in under the bottom corner of the nose on both sides. Then round out the mouth area. The cuts will give you separation between the mouth and the cheeks.



Shape the mouth. With a detail knife, cut a smiling mouth. Make a downward cut at each corner of the mouth. Trim the edge of the lower lip, and use the cuts in the corners of the mouth to tuck the lip into the corners of the mouth. Use a 3mm deep gouge to make a cut under the lip to raise it.



Shape the eyes. Use a 3mm deep gouge to scoop out shallow eye sockets. When the gouge reaches the bridge of the nose, release the pressure, and gently ride up on the nose leaving it higher than the eye socket. Use the same deep gouge to cut shallow scoops for the nostrils. Separate the eyebrows by making a V-shaped cut with a detail knife between them.



Carve in the eyes. Start with a horizontal cut across each eye socket. The eye will simply be a horizontal line with a half moon cut on top of that. Start at the end of the horizontal cut next to the nose, and make a half-moon cut over the horizontal one—this is the eye ball. With a comical guy like this the size of the eyeball can vary.



Detail the clothing. Pencil-in the shirt sleeve lines where the hand enters the pocket. Also pencil-in the overalls. With a 4mm V-tool, cut the clothes lines front and back. Switch to a 2mm V-tool to add in whisker lines.

Carve some patches in various places. With the knife tip, cut a square. Then trim the edges of the patch inside the square. Go back, and add some V-cuts to the hat and at the bend of the arms to simulate wrinkles.

Materials & Tools

MATERIALS:

2 1/8" x 2" x 4" basswood
Delta Ceramcoat paints: White, Black, Tomato Spice, Navy Blue
Apple Barrel Flesh paint
Folkart Coffee Bean Brown paint
Assorted other colors of choice for patches
Antiquing Stain: Boiled linseed oil mixed with a small amount of raw umber oil paint and 25% mineral spirits

TOOLS:

2mm V-tool
4mm V-tool
8mm V-tool
3mm deep gouge
Detail knife with a 1 1/4" blade
Knife with a 2" blade
Roughing knife with a 2 1/4" blade
Awl
Pounce wheel
4/0 spotter brush, toothpick
#1, #2, #3, and #4 shader brushes



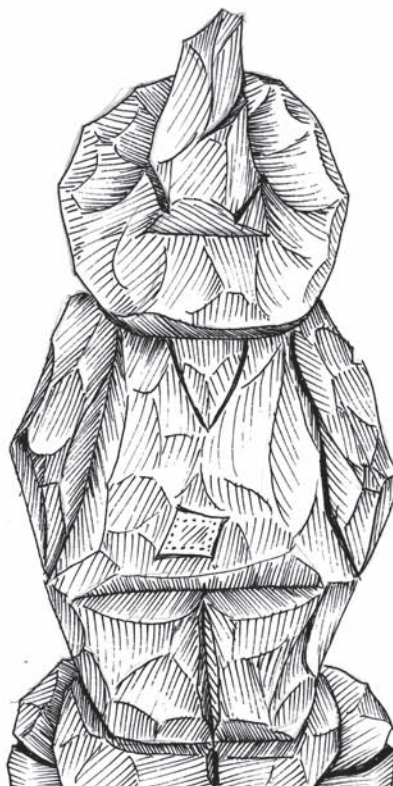
Use a toothpick to add a small white dot on the painted eye. Notice how this highlights the eye. Cut the tip off of a toothpick and dot the buttons on the shirt sleeve and the overalls.

Painting the Country Character

Start by diluting the paints with about three parts water to one part paint. Paint the overalls Navy Blue, the shirt Tomato Spice, the shoes Burnt Umber, the hat Black, and the face Flesh. Go back and paint the beard and eyebrows Coffee Bean Brown. Paint the patches with assorted colors (to get the country look).



Use an awl to punch thread holes on the buttons and a pounce wheel to roll stitches on the patches. Let the paint dry for approximately 30 minutes and dip the carving into an antiquing mixture of boiled linseed oil, mineral spirits and a little raw umber oil paint. Wipe off any excess antiquing mixture.



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Further READING



By Mike Shipley

Woodcarving Country Folk

While Mike designed this Country Figure especially for *Wood Carving Illustrated*, he shares more of his Ozark caricatures in his new book *Woodcarving Country Folk*. The book includes step-by-step instructions and patterns for 12 other whimsical characters.

Available for \$14.95 + \$3.50 s&h (parcel post) from:
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Or your local distributor.



About the Author

Mike Shipley is a professional, production woodcarver and has been carving for 30 years. Mike and his wife Sherry teach classes around the country and Mike has published five how-to woodcarving books. His last article for *Wood Carving Illustrated* was "Woodcarving the Country Bear and His Friends," which appeared in Spring 2004 (Issue 26). For more information, write to Mike at Rt. 1 Box 4490, Dora, MO 67637, www.ozarkcountycharacters.com/.

SHOP-MADE holding devices

Inexpensive methods for holding irregularly shaped carvings

By Roger Schroeder

Carvers tend to be innovative—and with the odd shapes that carvings can take on, many commercial holding devices just won't work. That is why carvers design, or adapt, their own holding devices. The variety of designs is endless, but most can be broken down into a few simple approaches. All of them can be made with commonly available materials.

Hand Vise

Many wildfowl carvers use a painting stick because the bird is too small to hold. A painting stick is a length of square lumber or a section of a large-diameter dowel with a screw imbedded in one end with the point sticking out. Pre-drill a hole in the bottom of the bird, screw the dowel into the bird, and you have an instant holding device.

Elmer Jumper, of Philadelphia, PA, adapted a painting stick for his style of carving. Elmer inserted a drywall screw—which is threaded along its entire length—into a length of wood. He also drilled a hole in the other end to hold a separately carved head. If he is working on a project where a screw hole could be difficult to fill, he roughs out the carving so that it includes a tapered tenon to fit the hole in the hand vise. When he finishes carving, he cuts away the tenon.



Elmer Jumper's hand vise has a screw on one end to accommodate a small project for carving or painting.

Carver's Frame

Early carvers used a simple screw to hold a carving to a bench. This carver's screw comes up through a hole in the work surface and locks the carving in place with the aid of a handle. It is still in use today. One way to make one is with a large lag screw and washer. Two carver's screws combine to make a holding fixture that Europeans call a carver's frame.

John and Nancy Burke, of Ithaca, NE, designed and built an American-style carver's frame that accomplishes what expensive vises do and then some. It allows a carving to be rotated horizontally and vertically, and it also allows you to adjust the height of the project.



A carver's frame allows the carving to be rotated both horizontally and vertically.

Using a length of 4" x 6" lumber for the post and a piece of 3"-thick x 12" x 20" board for the clamping "platform," the Burkes' carver's frame is stable without tying up an entire workbench. The post is supported by a set of steel legs, put together sawhorse-style, and a crossbar. One bench screw allows the platform to be rotated, the other screw holds the carving, which can then be turned a full 360° to the platform.

Carver's Sandbag

A simple sandbag is useful to hold carvings with fragile areas that need support and can't be held by screws, clamps, or vises. Sandbags also work well to hold a large carving that has to be turned so often that clamps prove impractical.

When working on a large natural wood bird sculpture with delicate primaries, I made my own sandbag. To make one, fill a plastic trash can liner with strained beach sand, and put that into an old canvas sports bag. Since the sand can be molded with some gentle rearranging and pushing, it was easy to get the carving bedded down. I worked on the fragile areas with a mallet and carving tools without worrying about breaking the carving.

Russ Robinson of Grand Rapids, MI, snugs a carving down onto a canvas-covered sandbag and provides more support with a web clamp wrapped around the carving, sandbag, and workbench.



Russ Robinson's sandbag and web clamp make for a sturdy, but flexible, holding fixture.

The Rope Clamp

A rope wrapped around your carving and threaded through a hole in your work bench is a great way to hold an irregularly-shaped carving.

Scottsdale, AZ, resident Dave Stetson has a number of holding devices in his shop, but if a project requires only a few carving cuts and adjustments, Dave reaches for a length of clothesline.

To turn the rope into a holding device, make sure it is long enough to go around the project and pass through a hole in the bench. Then tie it off just far enough above the floor to comfortably put a foot into the loop. Your foot exerts a tremendous downward force, which keeps the carving securely in place on the bench. To turn the carving, simply take your foot off the rope.



A rope clamp is a cost-saving device that puts a strong hold on a carving.



Newspaper and glue secure a small relief project to a backing board.

contributes to a weaker bond. Make sure the back of your carving is flat, then apply wood glue to a piece of scrap plywood or some other warp-free board and the back of your carving. Clamp the project and backing board together with a layer of newspaper between them, and let the glue dry overnight. When you finish carving, pry the carving free with a spackling knife. The newspaper will remain on the back of the carving and can be sanded or scraped off.

Paper and Glue

A traditional method of making a temporary joint is to use newspaper and wood glue. When working with small relief pieces, such as appliques, even the most compact clamp will get in the way of the carving tools.

Newspaper is just the right thickness for this clamping method. Thicker paper

Carpet Tape

Another temporary way to bond a carving to its backing plate is with double-sided carpet tape.

To hold a large, high-relief eagle project to a backing board, I applied extra-strength carpet tape sparingly to the back of my carving. It makes for a very secure bond, but I found that I could not pry the eagle off the board with a spackling knife.

Instead, I had to use a double-beveled carving chisel. The cutting edge has a long taper compared to the relatively short taper that single-bevel chisels have.



Double-sided carpet tape offers a secure bond between a large relief project and its backing board.

Carver's Bench Hook

Carvers, such as Joel Hull, a frequent contributor to *WCI*, have adapted a traditional woodworker's bench hook to hold irregularly-shaped carvings.

The bench hook is a board that "hooks" itself to the edge of the workbench, thanks to a cleat nailed or screwed to the underside. Another cleat is attached to the top to act as a stop. Once the hook is in place, the woodworker can use it for sawing, chisel work, and handplane work.

The carver's version of the bench hook has large holes, into which a cam is inserted.

Attached to a dowel sized to fit the holes on the board, the cam is positioned near the carving. The side of the cam bulges out so that when it rotates, it locks the carving against the stop, another cam, or a dowel. The cam is turned in the opposite direction to unlock the carving. Because of the low profile of the cam, the ease of changing its location, and the fact that it does not bear down on the carving, it rarely gets in the way.



A carver's bench hook uses cam clamps to secure a carving without getting in the way of the tools.

Special SOURCES

For complimentary plans for the carver's frame, contact John and Nancy Burke, 402-623-4292, 868 Country Rd. 13, Ithaca, NE 68033, <http://216.106.57.170/~burkes/index.html>.



About the Author

Roger Schroeder, of Amityville, NY, is a retired teacher, accomplished author, and the founding editor of *Wood Carving Illustrated*. His last article was "All About Holding and Clamping," which appeared in Spring 2006 (Issue 34).

Celebrating Craftsmanship in Wood



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Look for more detailed information in our fall issue and be sure to sign up online at www.FoxChapelPublishing.com to get regular updates and advance registration information.

Looking forward to seeing you in September!

Alan

Alan Giagnocavo
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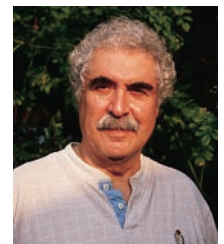
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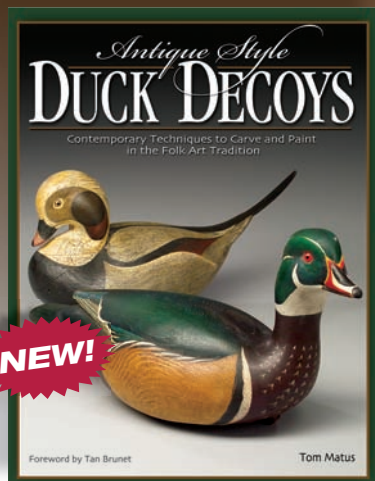


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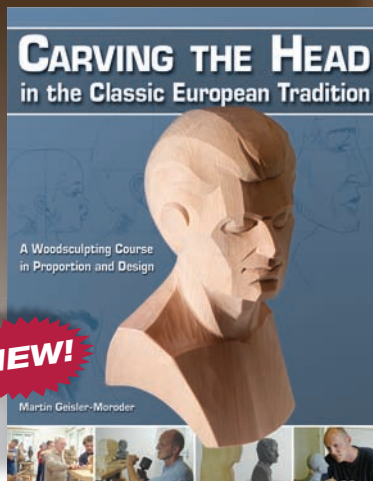
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Calendar of EVENTS

Shows

Wood Carving Illustrated publishes a general listing of carving shows in each issue. If you would like your show listed in our Calendar of Events, please send the following information to Duncan@FoxChapelPublishing.com:

- Name of event
- Date(s)
- Location (including city, state, address and building name if applicable)
- Hours for each day of show
- Admission
- Contact information

Submission deadline for the Fall Issue is June 1, 2006.

May

May 5-7. 12th Annual Wildlife Art Show, FALLBROOK, CA (Art Center at Fallbrook, 103 S. Main at Alvarado) Fri. 10am-5pm, Sat. 10am-6pm, Sun. 10am-5pm. Adm. \$5 weekend pass. Contact Art Center at Fallbrook 800-919-1159 or visit www.fallbrookart.org.

May 6. Peterborough and District Woodcarvers Association Spring Show, PETERBOUROUGH, ON, CANADA (Activity Haven - formerly Queen Alexandra School - 180 Barnardo Ave.) Sat. 9:30am-4pm, Contact Jim Hill (705)741-0800.

May 6. Southtown Woodcarvers Annual Show ELMA, NY (Elma Senior Center) 12am-5pm, Free Adm. Contact Chuck Trudell 716-652-7692.

May 6-7. Missoula Area Woodcarvers 8th Western Montana Wood Show/competition and sale, MISSOULA, MT (Missoula County Fairgrounds). Sat. 9am-5:30pm & Sun. 10am to 4pm. \$4 adm., children under 12 free. Contact Frank & Betty Kirschen, 406-251-3089, bfkir@in-tch.com; or Una Schlaebitz, unabruce@centric.net, 406-626-5278.

May 6-7. North Arkansas Wood Carvers' 27th Show & Sale, MOUNTAIN HOME, AR (Baxter Co. Fairgrounds on Wade St.). Sat. 10am-5pm & Sun. 10am-4pm. Free adm. Contact Bonnie Davis, dbd@cox-internet.com, or Sandy Smith, typesmith@cox-internet.com; PO Box 531, Mountain Home, AR 72654, www.northarkansaswoodcarvers.org.

May 6-7. 33rd Annual Woodcarving Spring Show "Wonder in Woods" sponsored by Capital Woodcarvers Association of Sacramento, SACRAMENTO, CA (Scottish Rite Temple, 6151 H St.) Sat. 9am-5pm, Sun. 9am-4pm, \$5 Adm. for both days, Free student Adm. Free Parking. Contact Nelson Krouse 916-359-8891, lv2carv@surewest.net.

May 6-7. Los Angeles County Parks & Recreation & Santa Anita Wood Carvers Wood Carving Show, ARCADIA, CA (Seniors Building, Arcadia Park, 405 S. Santa Anita Ave.). Sat. & Sun. 10am-5pm. Free adm. Contact Gary Kaster, 8829 3/8 Duarte Rd., San Gabriel, CA 91775, 626-285-5207, glkaster@charter.net.

May 13-14. 17th Annual Atlantic Wildlife Carving Competition, sponsored by Nova Scotia Wildlife Carvers and Artists (NSWCA). HALIFAX, NS, CANADA (St. Agnes Church Hall, Mumford Rd.) Sat. 9am-5pm & Sun. 1-5pm, Free Adm. Contact NSWCA at 15 Mount Pleasant Ave., Dartmouth, N.S. B3A 3T3; coveyduc@ns.sympatico.ca or nswcaa.ednet.ns.ca.

May 13-14. Brukner Nature Carvers 30th Annual Woodcarving Show. TROY, OH, (Brukner Nature Center, 5995 Horseshoe Bend Rd., Troy, OH 45377) Sat. 10am-6pm, Sun. 11am-5pm. Adm \$3, children 12 & under free. Contact Bruce Henn 937-667-8590 or Charlie Coooke 937-964-1249.

May 14. Genesee Valley Woodcarvers Club 21st Annual Show and Competition, ROCHESTER, NY (Monroe County Roger Robach Community Center at Ontario Beach Park) Contact Brian Kelly, 585-393-9259.

May 20-21. Corn Belt Carving Club's Annual "Sculptures in Wood" woodcarving show and sale. BLOOMINGTON, IL (Challenger Learning Center—former B/N airport terminal—2901 E. Empire), Sat. 9am-5pm, Sun. 12noon-5pm. Adm. \$2 per person. Children under 12 free (must be accompanied by an adult). Contact Mike Hartzler at 309-662-4276 or visit our website at www.cornbeltcarving.org.

May 20-21. Evergreene Woodcarvers Annual Show & Competition, GREENEVILLE, TN (First Presbyterian Church). Sat. & Sun. 12-5pm. Free adm. Contact Lee Sexton, 601 W. Main St., Greeneville, TN 37743, 423-639-0481, whittler37743@yahoo.com.

May 20-21. Wonders in Wood Woodcarvers Show, DOVER, OH (Dover High School, 575 N. Tuscarawas Ave.) Sat. 10am-5pm, Sun. 10am-4pm. Adm. \$4. Contact info@warthers.com.

May 20-21. 3rd Annual Artistry in Wood Show, Sale & Competition. NORTH PLATTE, NE (Quality Inn & Convention Center) Sat 9am-6pm, Sun 10am-4pm, \$2 adm. Contact Ron Meyer 308-534-5136 or Paul Jeske 308-532-2599.

May 27-28. Richmond Carving Society Woodcarving Show, RICHMOND, BC, CANADA (Steveston Community Centre, 4111 Moncton St.) registration May 27, 7-9 p.m., Sat. 8-9:30 a.m. Open to the public Sat. 12-5, Sun 10-4. Adm. \$3, Contact Len Sawyer, Richmond Carvers Society, P.O. Box 36507, Seafair P.O. Richmond, B.C., V7C 5M4, Canada

May 27-Jun. 5. Saskatchewan Woodworker's Guild's Annual Wood Show, Wood '06 SASKATOON, SK, CANADA (Galleria Building, University of Saskatchewan Campus) Sat.-Sat. 11am-9pm, final Sun. 11am-4pm. Free Adm. Contact Bob Baker, 304-374-7986, rjbaker@sasktel.net, www.saskwoodguild.ca.

June

Jun. 3. 8th Annual Connecticut Woodcarvers Show & Sale, BRISTOL, CT (New England Carousel Museum, 95 Riverside Ave., Rt. 72) Sat. 10am-4pm. \$5 adm, \$2.50 for children ages 4-14, children under 4 free. Contact Ernest A. Hill, 308 Rt. 81, Killingworth, CT 06417, 860-663-1274, ErnestH746@aol.com.

Jun. 4-9. 22nd Annual Woodcarving Rendezvous, BRANSON, MO (Compton Ridge Campground Convention Center). Sun.-Sat. 9am-5pm. Free adm. Contact Ed Zinger, 15222S. Greenwood Villa #2102, Olathe, KS, 66062, 913-397-6992, zingo@comcast.net, www.woodcarvingrendezvous.com.

Jun. 10-11. 4th Annual North Platte Woodcarver's Club "Artistry in Wood" Show and Sale, NORTH PLATTE, NE (Quality Inn and the Sandhills Conven-

Deadline to Submit Events

Spring	Summer	Fall	Holiday
Dec. 1	Mar. 1	June 1	Sept. 1

tion Center). Sat 9am-6pm, Sun 10am-4pm. \$2 adm., children free. Contact Ron Meyer, 308-534-5136, Paul Jeske, 308-532-2599, or Roy Pressler, 308-532-7207.

Jun. 22-25. Davenport Iowa Affiliated Woodcarvers International Woodcarvers Congress Competition & Show, BETTENDORF, IA (Mississippi Valley Fairgrounds). Thurs.-Sat. 10am-5pm & Sun. 10am-4pm. Contact Carol or Larry Yudis, PO Box 104, Bettendorf, IA 52722, 563-359-9684 (days), 563-355-3787 (evenings) or www.awcltd.org.

Jun. 23-25. Wahpeton Carving Weekend, WAHPE-TON, ND (North Dakota State College of Science) Contact Reuben Brownlee, 614 - 15th Ave. N, Wahpeton, ND, 58075, 701-642-3532.

Jun. 24-25. 12th annual Lloyd Thruene Wood Carving Show and Competition COON VALLEY, WI. (Norskedalen Norwegian Heritage Center). Contact Lu Mallory, lumallory@charter.net, phone: 608-787-0040

July

Jul. 1-2. Minowa 13th Annual Woodcarvers Show & Sale, HARMONY, MN (Slim's Woodshed, 160 1st St. NW) Sat. 10am-5pm, Sun 10am-4pm, \$2 Adm. Contact Stanley Maroushek, 877-886-3114, Slims_ws@means.net.

Jul. 1-9. Kutztown Pennsylvania German Festival, KUTZTOWN, PA (Kutztown Fairgrounds, Rte 222) 9am-6pm. \$10 adm, \$9 seniors, children under 12 free. Contact Dave Fooks, 610-683-1537, dave@kutztownfestival.com, www.kutztownfestival.com.

Jul. 7-8. Eastern Oklahoma Woodcarvers Show & Sale "The Wonderful World of Wood", TULSA, OK (Tulsa Event Center, 2625 S. Memorial). 9am-6pm. \$2 adm, children under 12 free. Contact BG Smith, 918-628-0038, ytsurjohnson@aol.com, www.eowca.com.

Jul. 8. 25th Annual Woodcarver's Day, MYSTIC, CT (Olde Mistick Village, Apple Orchard). Sat. 9:30am-5pm. Rain date Jul. 9. Free adm. Contact Warren J. Blessing Jr., 309 Woodbridge Rd., Coventry, CT 06238, 860-742-3253, warren@ctvalleywyc.com.

Jul. 8-9. 22nd Annual Woodcarving Competition and Sale. COOKSBURG, PA (Cook Forest Sawmill Center for the Arts) Sat. 11am-5pm, Sun. 11am-4pm, contact Brian Brubaker 814-927-6655, sawmill@pennswoods.net.

Jul. 14-16. Prince Edward Island Wildfowl Carvers Association PEI Woodcarving Competition & Show, CHARLOTTETOWN, PEI (Stratford Town Hall, 234 Shakespeare Drive). Fri. 1-9pm, Sat. & Sun. 10am-5pm. Free adm. Contact Jim Jenkins, 8 Carmichael Dr., Charlottetown, PEI, C1A 9N9, 902-566-1289, solutions@eastlink.ca.

Jul. 15-18. Unfinished Furniture Association National Convention and Trade Show, COLUMBUS, OH (Greater Columbus Convention Center). For more information, visit www.unfinishedfurniture.org or call 800-487-8321.

(Continued on page 84)

Hillcrest Carving

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Calendar of EVENTS

(Continued from page 82)

Jul. 21-23. Maine Coast Carving & Art Competition sponsored by the Penobscot Bay Carvers and Artists Association. BELFAST, ME (Boathouse, Front St.) Sat. 9am-5pm, Sun 9am-4pm. Contact Ellen Flewelling 207-338-5309, nwood@gwi.net.

Jul. 29. Blackduck Wood Carving Festival, BLACK-DUCK, MN (Wayside Park) 9am-5pm, free adm. Kids class with Monte Draper 10am-1pm. No competition. Contact Rob Strombert, 218-835-4949.

August

Aug. 4-6. Lake Bronson International Woodcarvers Festival, sponsored by Northwest Gateway Association & others, LAKE BRONSON, MN (Lake Bronson State Park) \$7 park adm. fee. Contact Cammie Taylor 218-754-8264, gcaf@wiktel.com.

Aug. 10-20. International Woodcarving Competition/Exhibition Show, HAMBURG, NY (Erie County Fairgrounds, Mt. Vernon Building). Thurs.-Sun. 10am-10pm. Exhibition run in conjunction with the fair, Fair adm. \$9 adults, \$7 seniors, \$4 children, \$5 parking. Contact Peggy Crissman, 36 Royal Crest Dr., Orchard Park, NY 14127, 716-675-0987 or Pepper Weinheimer, PO Box 145, Eden, NY 14057, 716-992-3450.0

Aug. 19. Green Mountain Woodcarvers 33rd Exhibit and Sale, MORRISVILLE, VT (Peoples Academy). Sat. 9am-4pm. Free adm. Contact Roy Gilber, PO Box 1421, Morrisville, VT 05661, 802-888-3481 or James Lockhart, PO Box 644, Stowe, VT 05682, 802-888-2312.

Aug. 19. Blackhawk Woodcarvers 13th Annual Show and Competition, ROCKFORD, IL (Klehm Arboretum & Botanic Gardens, 2701 Clifton Ave). 10am-4pm. Contact Roger Benedict 815-988-3314, rjbetti@insightbb.com.

Aug. 19-20. Cincinnati Carvers Guild Woodcarving Competition and Show, CINCINNATI, OH, (Holiday Inn North, I-275 and US Rt. 42) Sat. 10am-5pm, Sun 11am-5pm. Adm. \$3, under 12 and scouts in uniform free. Contact Don Lerch, 6813 Marvin Ave. Cincinnati, OH 45224, 513-931-8806, Dlerch@aol.com, cincicarversguild.tripod.com.

Aug. 19-20. Shuswap Carvers & Woodworkers Show and Sale, SORRENTO, BC (Memorial Hall, 1148 Passchendaele Road). Sat. noon-5pm, Sun. 9am-4pm. Contact Norm Brielsman, 260-675-3764, ebrielsm@jetstream.net.

Aug. 26. Heart of Dixie Woodcarving Seminar, Show and Sale sponsored by Old Alabama Town and Old South Woodcarving Studio, MONTGOMERY, AL (OAT Reception Center, 301 Columbus St.) Sat. 9am-4pm. Free Adm. Contact Carole Jean Boyd, 334-868-9999, or Betty Pinkston, 334-240-4617, marketing@oldalabamatown.com or visit www.oldalabamatown.com.

Aug. 26. John LaForest Bird Carving Contest. MARSHFIELD, MA (Marshfield Fair) 11am-5pm. Contest is held in conjunction with the fair. There is a \$8 adm. fee for the fair. Contact Kevin Dunn, 781-837-3786, 603 S. River St., Marshfield, MA 02050, diggerdn@att.net, or Tom Hogan, 781-834-7725, 47 Carr Rd., Duxbury, MA 02332, timahogan@aol.com.

September

Sep. 2-3. Oglebay Woodcarvers Guild, 29th Annual Show & Sale, WHEELING, WV (Oglebay Park, off I-70 in Rte 88) 10am-5pm, free adm. Contact Clark Adams, 119 Chartiers St, Strabane, PA 15363, 724-745-0912, clark@unimaxsystems.com.

Sep. 2-3. Sangamon Valley Woodcarvers 16th Annual Show, SPRINGFIELD, IL (Illinois State Fairgrounds, Illinois Building) Sat. 10am-5pm, Sun. 10am-4pm, Adm. \$2, children 12 & under free, Contact Lee or Betty Legg, 1141 West Edwards, Springfield, IL 62704, 217-546-8792, blegg1@earthlink.net.

Sep. 3-24. 29th Annual Great Lake Wood Carvers Show, Art in Wood, STRONGSVILLE, OH (Walter F. Ehrnfelt Senior Center, 18100 Royalton Rd.) Sat 10am-5pm, Sun 10am-4pm, Free adm & parking. Contact Stan Stary, Jr., 216-661-8142, SStary2@aol.com, or Dave Mann 216-676-0611 Mann73@aol.com.

Sep. 8-10. Annual "Spit n' Whittle" Weekend EVART, MI (Osceola County 4H-FFA Fairgrounds) Fri & Sat. 8am-5pm, Sun 8am-12noon. Contact Sandy 231-734-5125, info@evartroundup.com, www.evartroundup.com.

Sep. 8-10. International Caver's Conference sponsored by Chipping Away, KITCHENER, ON, CANADA (Chipping Away Resource Centre, Holiday Inn, Radisson Hotel) Fri. & Sat. 9am-6pm, Sun. 9am-4:30pm, 1 day seminar pass \$35, 3 day seminar pass \$80, Resource centre and carving competition free of charge. Contact Chipping Away, 808 Courtland Ave. E, Kitchener, ON, N2C 1K3, Canada 519-743-9008, www.chippingaway.com.

Sep. 9-10. Bird Carver's Show hosted by the Thornton W. Burgess Society, EAST SANDWICH, MA (Thornton W. Burgess Society's Green Briar Nature Center, 6 Discovery Hill Rd.) 10am-4pm, \$5 adm for non-members, \$3 for members. Contact 508-888-6870, www.thorntonburgess.org.

Sep. 9-10. Carroll Carvers 16th Annual Festival of Carving, WESTMINSTER, MD (Bear Branch Nature Center, Hashawa Park) Sat. & Sun. 10am-5pm, Adm. \$3 donation. Contact Phil Adams 301-926-8945, tarheelcarver@msn.com, groups.msn.com/CARROL-CARVERS/_whatsnew.msnw.

Sep. 9-10. Shelby Woodcarvers Guild Wood Art Show, SIDNEY, OH (Shelby County Job and Family Service Building, 227 South Ohio St., corner of Ohio St. and South St.) Sat. 10am-7pm, Sun. 12-5pm. Contact Jim Foster 937-773-8820, or 937-773-7314, 211 E Ash St., Piqua, OH 45356.

Sep. 16-17. 20th Annual Middle Creek Wildfowl Show, hosted by Penn. Game Commission, Susquehanna Rier Waterfowlers Assoc. and Wildlands Conservancy. KLEINFELTERSVILLE, PA (Middle Creek Visitors Center) 9am-5pm, Free adm (donations benefit Wildlands Preservation Fund) Contact Al Keith, Middle Creek Wildlife Management Area, PO Box 110, Kleinfeltersville, PA 17039, 717-733-1512, akeith@state.pa.us.

Sep. 17. Woodcarving Exhibition/Competition hosted by Woodcarvers of Queens, QUEENS, NY (Queens County Farm Museum) 10am-6pm, Museum adm. Contact Anne, Henry, or George 718-544-0265, wcarve@hotmail.com, woodcarving.web.com.

Sept. 24. 18th Annual Valley Carvers' Judged and Juried Show and Sale, UTICA, IL (Starved Rock State Park, Main Lodge) 9am-5pm, Contact Dave Rinkenberger, 4 Old Orchard Ln. Streator, IL 61364, 815-672-7101.

Sep. 30-Oct. 1. Central Coast Woodcarvers 29th Anniversary Exhibit, CAYUCOS, CA (Cayucos Veterans Hall) Sat. 10am-5pm, Sun 10am-4pm. Adm. \$2 donation, under 12 free with parent. Contact Ed Zirbel, 805-927-3951, ezandcz@inreach.com, or Bob Otto, 805-534-1292, bobol712@charter.net.

Sep. 30-Oct. 1. Trees to Treasures Woodcarving Show & Sale sponsored by Columbus Chippers Woodcarving Club, HILLIARD, OH (Edward's Building on the Franklin County Fairgrounds, 4100 Columbia St.) Sat. 10am-5pm & Sun. 11am-4pm. Adm \$3, under 16 free, Contact Bill Bauer, 8252 Calhoun Rd., Ostrander, OH 43061, 740-666-2881, carverbill2001@yahoo.com, or Jime Miner, 276 N. Ardmore Rd, Columbus, OH 43209, 614-258-9783, jminer@juno.com, http://columbus_chippers.tripod.com.

October

Oct. 7-8. 16th Annual Catatunk Valley Woodcarving Show, CANDOR, NY (Candor Fire Hall, Route 96) Sat. and Sun. 10am-5pm, Free Adm. Contact Dave O'Konsky, 110 Main St., Candor, NY 13743, 607-659-7146 evenings, TDOKonsky@candor.org.

Oct. 7-8. 17th Annual Artistry in Wood Show & Sale, SPOKANE, WA (Spokane Community College, Building 6) Sat. 9am-4pm, Sun. 10am-4pm, \$4 adm adults, kids under 12 free. Contact Jack Kennedy, 13711 E. 42nd Ave, Spokane, WA 99206, 509-924-5758, or Tim Rahman, 509-244-3467, spokanecarversinfo@att.net.

Oct. 7-8. Downeast Woodcarving & Wildlife Art Show & Sale sponsored by The Maine Wood Carvers Assoc. AGUSTA, ME (Agusta Armory) Sat. 9am-5pm, Sun 9am-4pm, \$3 Adm. for weekend pass. Childrend under 12 free, contact Wilma Sarna 207-729-5838, sarna@prexar.com, or Kathy Webster 207-449-6864, kawebster@suscom-maine.net.

Oct. 8-9. Decoy & Wildfowl Carvers Association Competition & Wildlife Art Festival, RIVERSIDE, CA, (Janet Goeske Senior Center, 5257 Sierra St.) Sat. 9am-5pm, Sun 9am-4pm. \$3 Adm. for weekend, \$2.50 seniors. Contact Jim Patrick, 18450 Gentian, Riverside, CA, 92508, 951-780-2562, jpatr2562@msn.com, www.dwcacarters.com, or Eric Waltzer, 122 Bracebridge, Riverside, CA 92506, 951-780-5664, ericwaltzer@charter.net.

Oct. 13-15. Chesapeake Wildfowl Expo, SALISBURY, MD, (Ward Museum, 909 S. Schumaker Dr.) Buy, sell & trade, antique decoy appraisal, free adm to museum, chicken bbq & pig roast Sat. 410-742-4988 ext.106, www.wardmuseum.org.

Oct. 13-15. Reflections of Nature 16th Annual Wildlife Art Competition, Show and Sale presented by Saskatchewan Wildlife Art Assn., SASKATOON, SK, CANADA (Prairieland Park Hall B, 503 Ruth St.) Fri. 7:30pm Gala Opening & Art Auction tickets \$10 in advance, Sat. 9am-5pm, Sun 9am 4:30pm. Adm fee. Contact Brian Dueck, PO Box 9513, Saskatoon, SK S7K 7G1, 306-653-3930, info@saskwildlifeart.com or visit www.saskwildlifeart.com.

(Continued on page 86)

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Calendar of EVENTS

(Continued from page 84)

Oct. 14-15. Colorado Carver's Club 32nd Annual Show, Competition and Sale, GOLDEN, CO (Jefferson County Fairgrounds, West 6th Ave & Indiana St.) Sat. 10am-6pm, Sun. 10am-5pm. Adm. \$2, children 12 & under free. Contact James Ford, 303-368-1282, ford117@juno.com, Jim Bane, 303-232-7510, 765 DeFrame St., Golden, CO 80401, jbmmodt@aol.com.

Oct. 14-15. 6th Annual Audubon Society bird and Wildlife Carving Exposition, Bristol, RI (Environmental Education Center, 1401 Hope St.) 10am-4pm, \$6 adult adm., \$3 children 4-12 adm. \$8 non-member adm. Contact the Audubon Society at 401-245-7500, www.asri.org.

Oct. 21-22. Onondaga Woodcarvers Club 14th Annual Show & Sale, BALDWINSVILLE, NY (Beaver Lake Nature Center, East Mud Lake Rd. off 370 W) Sat. 10am-5pm, Sun 10am-4pm, Free Adm., there is a fee to get into the park. Contact Dale Gonseth 315-593-6627, dalepaul@aol.com.

Oct. 28. Catawba Valley Wood Carvers Competition and Sale held in conjunction with Klingspor's Woodworking Extravaganza, HICKORY, NC (Hickory Metro Convention Center, 1960 13th Ave Dr. SE, adjacent to I-40) Sat. 9am-4pm. Free Adm. Contact Don McHugh 828-327-2840, donmchugh@charter.net.

Oct. 28-29. Conewago Carvers 14th Annual Wood Carving & Wildlife Art Show, EAST BERLIN, PA (East Berlin Community Center). Sat. 9am-4pm, Sun. 9am-4pm, Adm \$3 under 12 free, Contact Nick Otto, 717-243-9114, ottoe@pa.net John Lovett, 717-624-4068, john37maric@wmconnect.com, or Ed Bolt, 717-352-3066, lebolt514@earthlink.net.

Oct. 28-29. 40th Annual Artistry in Wood Show and Sale presented by Oklahoma City Woodcarvers Club, OKLAHOMA CITY, OK (State Fairgrounds, Centennial Building) Sat. 9am-5pm, Sun. 9am-4pm. Adm \$4, Contact John Luton, 405-517-8733, joshluton@cox.net, or visit www.OKCarver.org.

Oct. 28-29. Kickapoo Karvers 25th Annual Show, DANVILLE, IL (Danville Inn & Convention Center, Exit 220 off I-74). Contact Mel Huffman, 217-442-3830, Kickapoo Karvers, PO Box 423, Danville, IL 61834.

Classes

NOTICE: Starting in our next issue, we will no longer provide a free individual class listing in the calendar of events. Carving events that include instruction may be included in the calendar upon editorial approval. In order to run an inexpensive classified advertisement to promote your class, please contact Cindy Fahs at 717-560-4703, ext. 26 or cindy@foxchapelpublishing.com.

May

May 16-19. Ozark Adventures Arts & Crafts Seminars. Woodcarving classes include Carving in the Round with Bill Butterfield, Relief Carving with Bernie Frigon, Carving Father Christmas with Chet Mainard, Relief Carving a Clipper Ship with Jim Shelby, and Carving and Ozark Love Spoon with Stew Blain. For more information, contact Ozark Adventures, PO Box 366, Branson West, MO 65737, 417-239-0203, info@ozarkadventures.org.

May 26-29. 2005 CCA Carve Along East, RHODE ISLAND, (Alton B. Jones Annex of University of Rhode Island) sponsored by Mystic Carvers Club, \$325 includes classes, room & board. Instructors include Gary Batte, Marv Kaisersatt, and Dennis Thornton. Limited to 36 participants. Contact Ed Ertel evenings 860-875-6187, erteled@yahoo.com or George Elliot 860-464-8191 elliottgeorge@sbcglobal.net.

May 27-29. 11th Annual Caricature Carving Jam-boree, TWIN FALLS, ID (College of Southern Idaho campus). Instructors include Phil and Vicki Bishop, Pete LeClaire, Vic Otto, Floyd Rhadigan, Gerald Sears, Dave Stetson, and Cleve Taylor. Contact Gene Fuller, 3110 S. Shortleaf Ave., Boise, ID 83716, 208-343-3251, efuller@boisedtate.edu.

June

Jun. 4-7. 2nd Annual Southeast Minnesota Woodcarver's Workshop HARMONY, MN (Slim's Woodshed, 160 1st St. NW) 15 instructors with classes in woodcarving and other crafts. \$60 per class. Classes span 4 days. Contact Stanley Maroushek, 877-886-3114, Slims_ws@means.net.

Jun. 8-11. Tri-Cities Wood Carvers 9th Annual Wood Carvers Rendezvous, KENNEWICK, WA (Benton County Fairgrounds, East 10th Ave.). Contact Barbara Penecost, 509-547-6673.

Jun. 14-17. 8th Annual Woodcarvers Roundup, EVART, MI (Osceola County 4H-FFA Fairgrounds). Wed., Thur., Fri., & Sat. 8am-4pm. Free adm. cost for materials only. Contact Sandy Holder, 231-734-5125, info@evartroundup.com, www.evartroundup.com.

Jun. 16-18. Blackburnian Warbler with Rosalyn Daisey, MOGADORE, OH. All levels of expertise accepted, eyes, rough-out, and feet provided. \$275 and a \$50 deposit is required. Contact Bob Rutan, 330-628-5959, rrutan@neo.rr.com.

Jun. 16-18. Spokane Carvers 5th Annual Rendezvous, SPOKANE, WA (Spokane KOA, Barker Rd. 509-924-4722). Contact Gloria Strandquist, 509-924-1186, wnook@att.net.

Jun. 23-25. Carving a figure in the Janel Style with David Stetson, \$135; Oct. 20-22, Power carving a California Quail with Chuck Solomon, \$135; at the home of Paul Volpp, 12570 Fieldcreek Lane, Reno, NV 89511, 775-853-3432, volpp@charter.net.

Jun. 25-30. Creative Woodcarving Seminar, CADILLAC, MI, nationally known instructors in caricature, realistic human, realistic animal, ducks, song birds, shore birds, woodburning, kaliedoscopes, canes & walking sticks, carving basics, power fish carving. Contact Floyd Rhadigan, 287 Riverview Dr., Saline, MI, 48176, 734-649-3259, rhads@comcast.net.

July

Jul. 8-14. Creede Woodcarving Rendezvous, CREEDE, CO, 15th annual Woodcarver's Rendezvous in Underground Mine, Museum and Firehouse. 29 instructors, 99 classes in carving, woodburning, chip, relief, scrimshaw, clay, turning, scroll saw, and intarsia. Contact Karen Oquin 303-940-3505, wnwcarver@aol.com, www.creedewoodcarvers.com.

July 8-22. Czech puppet masters show how to carve wooden marionettes, ALBERTERVILLE, AL. Contact Charlie Leverett, leverett@hiwaay.net, www.kidpraha.cz.

Jul. 14-16. Waldorf Woodcarving XV, FOREST CITY, IA. (Waldorf College) Contact Joy Boyken, Box 262, Tiltonka, IA, 50480, 515-928-2627, joyboykn@netins.net.

Jul. 16-21. Montana Carving Seminar, MISSOULA, MT. Classes scheduled include Bob Guge, mountain bluebird of 1/2-size kingfisher, student's choice; Desiree Hajny, bear; Cleve Taylor, cowboy banjo and drummer; Dorae Bowen, Santa; Vic Otto, old man leaning on a lamp post feeding a dog; Linda Kirkbride, 1/2-size California quail; Clark Schreibeis, 9" bluegill. Contact Mel Sobolik, PO Box 16356, Missoula, MT 59808, 406-327-1241.

Jul. 21-23. 21st Annual Southeastern Woodcarving School sponsored by the Prattville/Montgomery Chippers, PRATTVILLE, AL (Doster Community Center, 424 S. Northington St.) \$180 fee for woodcarving students, \$90 fee for craft students - includes 3 breakfasts, lunches and refreshment breaks. Contact Robert Kawzinski, Southeastern Woodcarving School, www.pmcchippers.org.

Jul. 23-26. NorthEast Woodcarvers Roundup, HON-ESDALE, PA (Cherry Ridge Campsites & Lodging) Free carving event Sun. 7pm-9pm, Mon-Wed. 9am-5pm. 22 Free workshops with cost for materials only. Registration Sun. 5pm-7pm. Contact George Reinfried 717-299-9921, GAReinfried@aol.com.

Jul. 27-30. Quilceda Carvers Annual Spit n Whittle, BURLINGTON, WA (Friday Creek Camp Grounds, 4474 Friday Creek Rd, 2 miles East from Exit 236 on I5) Contact Ron Randles, 360-659-2769. Rrrrandless@aol.com, or Laura Fraser, 425-501-0592, designwoods@hotmail.com, www.quilcedacarvers.com.

August

Aug. 19-26. Cruise & Carve. A cruise to Bermuda with carving from 8am-noon every day. Contact George Reinfried, 717-299-9921, reinfried@aol.com.

September

Sep. 14-17. Oregon Carving Rendezvous, SILVERTON, OR (Canyonview Camp). Contact Everett Koontz, 503-581-8428, koontzde@open.org, Dave Disselbrett, 503-390-9125, disselbret@aol.com.

Ongoing Classes

Wood-N-Feathers in Merricksville, Ontario, Canada, offers a variety of classes year round including pyrography, relief carving, woodspirit carving, waterfowl and songbird carving, and caricature carving. For more information, call 613-269-2299, www.wood-n-feathers.com.

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Calendar of EVENTS

(Continued from page 86)

Calvo Studio Woodcarving and Sculpture GLOUCESTER, MA, offers various classes on carving, sculpting, and making woodcarving tools throughout the year. Contact the school at 978-283-0231, www.davidcalvo.com. **July 1-2:** Forging Your Own Woodcarving Tools. **July 21-23:** Bare Bones of Woodcarving. **Aug. 5-6:** Clay Modeling Skills for the Wood Carver. **Aug. 18-20:** Golden Keys to More Advanced Woodcarving. **Sept. 1-4:** Bare Bones of Woodcarving. **Sept. 16-17:** The Mona Lisa Smile Design Class. **Oct. 9-13, 28-29:** Bare Bones of Woodcarving.

Carver's Oasis offers ongoing classes. **Feb. 22-Mar. 3** Floyd Scholz Golden Eagle Presentation Bust. **Mar. 6-8** Rick Wiebe Caricature Bust. **Mar. 9** Rick Wiebe Fan Feather Carving. **Mar. 13-15** Bob Comeau Bald Eagle Head. Contact Walt Blackmore at 2132 E. El Parque Dr. TEMPE, AZ 85282-3031, 480-736-1362, carversoasis@yahoo.com, or Mel Donaho, 15853 W. Amelia Dr., GOODYEAR, AZ 85338, 623-935-5648, ruthmel@earthlink.net.

Chicagoland Woodworking Classes offers more than 60 classes in basic hand and power tools, including beginner, intermediate, and advanced-level classes in carving, turning, finishing, and other woodworking. Classes are held at the Palatine, IL, Woodcraft Store, 888-463-9663, or the Woodridge, IL, store, 800-355-5188.

The Clearing Folk School offers a variety of classes through the year. **May 7-13**, Wood Carving with Harvey Stahl; **Aug. 20-26**, Wood Carving with Dave Ostrem; **Sept. 10-16**, Relief Wood Carving with Bob McCurdy; **Sept. 24-30**, Wood Carving with Harvey Stahl; **Oct. 15-21**, Wood Carving with David Kublank. Contact the Folk School at 877-854-3225, www.theclearing.org.

Cook Forest Sawmill Center for the Arts, COOKSBURG, PA, offers ongoing woodcarving and sculpting classes. Contact Brian Brubaker 814-927-6655, sawmill@pennswoods.net for a complete list.

Bob Barris will be teaching the following classes at Cedar Lakes Conference Center in Ripley, WV. **Aug. 14-18**, Open Carving; **Oct. 16-20**, Students' Choice; **Dec. 4-8**, Christmas Carving. Contact: Gloria Gregorich, 304 372 7873, Gloria_Gregorich@hotmail.com.

Dave Stetson & Michele Carville offer ongoing seminars: Contact Michele at 480-367-9630 or Lcnmichele@aol.com for details.

David Kemp offers ongoing carving classes: **June 2-3**, Lee Valley Tools 780-444-6153, uchapman@leevalley.com. **Aug. 7-11**, Red Deer College, Red Deer, AB, Canada, **Aug. 16-17**, Gibson's Landing Fibre Arts Festival, Gibson's landing, BC, Contact 604-740-1229, info@gibsonslandingfibrearts.com, www.gibsonslandingfibrearts.com.

David Rushlo Wood Carvers Supply, SCOTTS-DALE, AZ (2530 N. 80th Pl.) offers a variety of classes. Contact 602-994-1233.

European carver Dimitrios Klitsas provides classes in HAMPDEN, MA to beginning and advanced carvers. Dimitrios Klitsas, 378 North Rd.,

HAMPDEN, MA 01036, 413-566-5301, fax 413-566-5307, www.klitsas.com.

Heritage Arts Studio offers a variety of woodcarving classes year round. Contact Kelly Stadelman, P.O. Box 191, 10150 N.W. Glenco Rd., NORTH PLAINS, OR 97133, 503-647-0892, heritagearts3@hotmail.com, www.heritageartstudio.com.

Internationally renowned carousel carver Joe Leonard hosts various workshops throughout the year at his shop in Garrettsville, OH. Classes range from 1-5 days and are structured to accommodate all skill levels. For more information, contact Joe at leonard@apk.net or visit his website at www.joeleonard.com.

Jason Lucio Wildfowl Carving Classes, AUBURN, ON, CANADA, (Jason Lucio Art, 55 Loftus St., Auburn, ON N0M, IEO) Contact Jason 519-526-1076, Jason@jasonlucioart.com, www.jasonlucioart.com.

Jerry Simchuk of Jerry Simchuk Art Studio, 415 Orchard Ridge Rd., KALISPELL, MT 59901, 406-257-1784, jsimchuk@in-tch.com has several classes planned for 2006. **Sept. 11-16**, Garibaldi, OR, goldfinch, contact Karen Muma, 503-322-2517, kmuma@tlcfu.org; **Sept. 25-30**, Florence MT, black-capped chickadee, contact Terry Porter, 406-273-4219, randjporter@aol.com; **Oct. 14-15, 21-22**, Kalispell, MT, painting a 1/2 life-size barn owl, contact Jerry Simchuk, 407-257-1784, jerry@simchuk.com.

Joel Hull weeklong carving seminars in the Scandinavian flat-plane style. Classes geared towards beginner and intermediate carvers. Contact 570-461-3500, vikingland@mail.tds.net, <http://sofnd3.home.att.net>.

Jon Nelson offers a variety of classes throughout the year. **Sept. 23-24**, Cody, WY, caricatures seminar. Contact: Porter Dalton, 307-587-2677, pdal@bresnan.net; **Oct. 6-8**, Des Moines, IA, caricatures/santas. Contact: Denny Neubauer, 515-265-4889.

Krausman's Wildlife Reference Photos and Woodcarving Studios offers ongoing classes, 906-238-4475 or (toll free 877-572-8762) 1750 S. City Rd. 557, Gwinn, MI 49841, jkrausman@skynet.net, www.referencephotos.com.

Mark Gargac of Gargac's Originals offers a variety of classes in his home studio, the Woodcraft Store in Denver, and is willing to travel to your venue. His classes feature realistic Western busts, aspen walking sticks, and Santas. For class descriptions, visit his website, www.gargacsoriginals.com. **July 8-15**, he will be teaching a class on realistic Native American masks at the Woodcarvers Rendezvous in Creede, CO. For more information on that class, visit www.creedewoodcarvers.com.

Nedra Denison offers woodburning classes. **Jun. 23-24**, Basic Woodburning, Wood 'n Things, deposit deadline May 15, contact Rod and Jan MacLean, 509-489-2689; **Jun. 25-26**, Advanced Portrait Classs, Wood 'n Things, deposit deadline May 15, contact Rod and Jan MacLean, 509-489-2689; **July 28**, Northwest Scroll Saw Picnic, Portland, OR, Contact Vernon Brown, 888-762-9149, woodentedybear@pobox.com.

Nora Hall offers a variety of carving classes throughout the year. Contact Nora at www.NoraHall.com, nora@norahall.com. **Oct. 29-31** DENVER, CO,

(Rockler) 303-782-0588, www.rockler.com.

One week Professional Chainsaw Carving classes, HAYWARD, WI, (Wisconsin School of Chainsaw Carving, 13250 W State Rd. 77, Hayward, WI 54843) Contact 715-634-8877, www.gkcc.com.

Phil and Vicki Bishop, Caricature Seminars 2006: **May 19-21**, Cody, WY, contact Trudy Giness, 307-754-3875, **May 27-27**, Twin Falls, ID, contact Cleve Taylor, 208-322-1463, or Vic Otto, 208-375-8197, **June 9-11**, Coleridge, NE, contact Keith Bartling, 402-283-4646, **June 19-23**, Davenport, IA, contact Ron Clarke, 402-727-9026, **July 31-Aug. 2 & Aug. 4-6**, Martin's Ferry, OH, contact Bob Barris, 740-633-5392, **Aug. 9-11**, Cincinnati, OH, contact Mickey Huston, 513-734-2556, **Aug. 18-20**, Alden, NY, contact Ken Kohl, 716-937-3228, **Sept. 8-10**, Lexington, SC, contact Mark Akers, 803-356-6296, **Sept. 15-17**, Hilton, NY, contact Roger Campbell, 716-392-9843, **Sept. 29-Oct. 1**, Townsend, TN, contact Mac & Beth Proffitt, 800-541-5994, or 865-448-6350; **Oct. 20-22**, Elk City, OK, contact Phil & Vicki Bishop, 580-225-3109, **Nov. 17-19**, Beattendorf, IA, The Woodcraft Shop, Contact Larry & Carol Yudis, 800-397-2278.

Rustic Woods, WISCONSIN DELLS, WI, offers week-long chainsaw carving classes year round (\$500). Contact: 608-847-7477, www.rusticwoodsinc@mw.net.

Slim's Woodshed in HARMONY, MN offers a variety of classes and workshops. Slim's Woodshed, 160 1st St. NW, Box 594, Harmony, MN 55939, 507-886-3114, fax 507-886-3115, slims_ws@means.net, www.slimswoodshed.com.

Smoky Mountain School of Woodcarving in TOWNSEND, TN offers classes with Gene Webb. Contact Smoky Mountain School of Woodcarving, 800-541-5994, www.woodcarvers.com.

The American Woodcarving School holds classes year round, WAYNE, NJ. Contact Eric at 973-835-8555, www.americanwoodcarving.com.

The Buyer Woodcarving Studio in NORTON, MA offers classes conducted by top carvers from the United States and abroad. Robert & Margaret Buyer, 508-285-9583.

The John C. Campbell Folk School, in BRASS-TOWN, NC, offers ongoing classes. Following is a partial listing: **May 28-Jun. 3** Relief Carving, Design, and Finishing (Jack C. Allen), **Jun. 4-10** Basic Woodcarving (Marvin Daniels), **Jun. 11-17** Pictorial Deep Relief (Randy Walters), **Jun. 25-Jul. 1** Realistic Birds—Goldfinch (Opal Powers), **Jul. 2-7** Bird Carving—Indigo Bunting (Dan Abernathy). For more information or to request a free catalog with course descriptions, call 800-FOLK-SCH, or visit www.folkschool.org.

The Knot Hole Woodcarving Studio in PLEASANT HILL, MO offers a variety of classes. Contact 816-987-2214, theknothole@earthlink.net, www.theknothole.net.

Gerald Sears offers caricature carving classes around the country. Contact him at 417-762-3643, or e-mail at gns@sears@netins.net.

(Continued on page 90)



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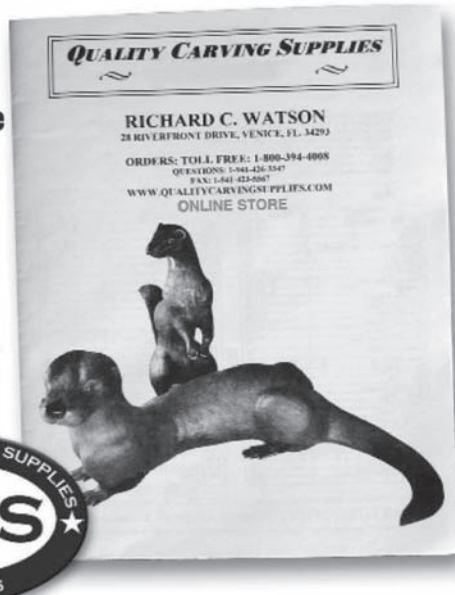
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(Continued from page 88)

The Peace River Woodcarvers, Inc. of ARCADIA, FL offer classes for beginning through advanced carvers. Classes are held every Tuesday from 8:30am-12pm at the Speer Building, North Hwy. 17, Arcadia, FL. Bob Holderman, 863-491-0877.

The Ward Museum of Wildfowl Art SALISBURY, MD (Salisbury University) sponsors a variety of carving and painting classes. Contact Helen Rogan 410-742-4988 ext 106 for more details or email ward@wardmuseum.org. Info also available at www.wardmuseum.org.

George Kenny School of Chainsaw carving, SEATTLE, WA. Three & four day chainsaw carving classes. Contact: 360-710-5250, www.gksc.com.

Woodcarved Art of MANTUA, OH offers ongoing classes including: **May 6-7**, Power carve a nuthatch with Diane Harto, **July 15-16**, Caricature faces with Robert Stadtlander, **July 22**, Fan bird carving with Sally and David Nye, **Aug. 5-6**, Chip carving with Diane Harto, **Sept. 13-14**, Cottonwood bark cottages with Rick Jensen. Contact Woodcarved Art at 330-274-2671, diane@woodcarvedart.com.

Woodcarving by George offers year round woodcarving classes for beginners in NEW YORK, NY. 718-544-0265, wcarve@hotmail.com, www.woodcarving.web.com.

Woodcraft Shop BETTENDORF, IA, offers ongoing classes. Call 800-397-2278 for more information.

Woodcraft Supply Corporation stores offer a variety of classes. Contact the store in your area for information, or visit www.woodcraftuniversity.com.

Vesterheim Woodworking Classes, Vesterheim's Westby-Torgerson Education Center, 502 W. Water St., DECORAH, IA. Visit www.vesterheim.org for complete class listing. Contact Angie Reynolds 563-382-9681, classes@vesterheim.org.

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C.I.N. _____

COLOR MIXES:

Place a sample of the mix in the box & list the colors & quantities used. Note the area where the mix is used above the box (EX: Scapulars, rump primaries, etc.).

The lines through the center of the square serves as both a dividing line for mass tone & undertone, as well as an indicator of opacity. Paint half the square with the full strength color (mass tone) and the other half with a diluted mixture (undertone). The other black line serves to indicate opacity. The more the line is obscured, the more opaque the color.

 # _____	 	 # _____	
 # _____	 	 # _____	
 # _____	 	 # _____	
 # _____	 	 # _____	
 # _____	 	 # _____	

Attach photo or sketch of artwork on reverse side

SHEET ____ of ____

Note to professional copying services. You may make up to ten copies of this form for the personal use of the buyer of this magazine.

Teacher's CORNER

PAINT MIXING RECORD CHART

By Lori Corbett

This method of record keeping has evolved over years of keeping color mixing notes on everything from Post-It™ notes to tongue depressors. I designed this chart for bird carving, but it could be used for other types of artwork.

The chart is divided into two sections. On the top section, note the title of the project and date completed. Then paint a swatch of all the colors used in the blank squares, and in the place underneath, list the brand of paint, the color name, and the Color Index Name, or C.I.N.

The bottom section is for the mixes used in the projects. The lines through the center of the rectangle serve as both a dividing line for massstone and undertone and an indicator of opacity.

The more opaque a color is, the better it will cover, as shown on the completed chart. Paint a swatch of the undiluted mix in the left half of the rectangle. The more the horizontal line is obscured, the more opaque the color is. This is also the mix in its purest form—its massstone. Dilute the mix with water or glazing medium and paint a swatch in the right half of the rectangle. This indicates the undertone of the mix. This is especially important when you are mixing dark colors as they are more difficult to match than lighter colors. When you mix this color again at a later time, it may appear very similar in massstone, but when you apply the mix as thinned layers (glazes), it may be very different, because the proportions may be off. The diluted example helps you match the color more accurately by its undertone. You can see right away if the mix needs adjusting. The undertone also lets you see what that mix will look like when diluted for use as a glaze.

Below the rectangle is a space to note the mix number. I correlate this with notes I keep for the steps required to complete the project or area being painted.

Above the rectangle is a space to note where the mix will be used. On the completed chart you can see that the notations are for different areas or color values on a red-tailed hawk feather. For example, on Mix #1, I've noted that it's for the red area on the top surface of the feather.

To the right of the rectangle is an area for listing the individual pigments and the proportions used to make that mix.

PAINT MIXING RECORD					
SPECIE: Red-Tailed Hawk Tail Feather			DATE COMPLETED:		
Straight tube colors used in mixes. List the brand, color & C.I.N. (Color Index Name) under each swatch. Ex: Brand "X"-Raw Sienna - PB7					
BRAND: Lascaux	Lascaux	Lascaux	Lascaux	Lascaux	Lascaux
COLOR: Oxide Red Deep	Oxide Red Light	Transoxide Red	Transoxide Yellow	Diox. Violet Deep	Oxide Brown Medium
C.I.N. PR 101	PR 101	PR 101	PY 42	PV 23	Pbr 6
BRAND: Golden	Golden	Golden			
COLOR: Yellow Ochre	Titanium Buff	Zinc White			
C.I.N. PY 43	PW 6	PW 4			

COLOR MIXES: Place a sample of the mix in the box & list the colors & quantities used. Note the area where the mix is used above the box (EX: Scapulars, rump primaries, etc.). The lines through the center of the square serves as both a dividing line for mass tone & undertone, as well as an indicator of opacity. Paint half the square with the full strength color (mass tone) and the other half with a diluted mixture (undertone). The other black line serves to indicate opacity. The more the line is obscured, the more opaque the color.

Red area - Top	Oxide Red Light = 45%	Highlights-Bottom	
	Yellow Ochre = 45%		Mix #4 = 50%
# 1	Diox. Violet Deep = 10%		Titanium Buff = 50%
Dark bands - Top		Main color - Bottom	
	Diox. Violet Deep = 40%		Mix #1 = 20%
# 2	Yellow Ochre = 50%		Mix #4 = 80%
	Oxide Red Deep = 10%		
Mottling @ base - Top & dark bands - Bottom		Shadows-Bottom	Mix #7 = 80%
	Mix #2 = 60%		Mix #1 = 20%
# 3	Titanium Buff = 40%		
Highlights - Top	Yellow Ochre = 50%	Final glaze-Bottom	Zinc White = 70%
	Titanium Buff = 50%		Transoxide Yellow = 30%
# 4			
Shadows - Top			
	Mix #1 = 50%		
# 5	Oxide Brown Med. = 40%		
	Diox. Violet Deep = 10%		

Attach photo or sketch of artwork on reverse side

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For a blank chart, see page 95

Special SOURCES

For more information on what the Color Index Name is and why it's important to know, visit www.WhisperingEagle.com/CIN.htm. There is also more information on paint mixing and color at the website. You can also purchase a pack of 15 Color Mixing Records for \$5+shipping from Lori's website or by calling 208-624-7717.



About the Author

Lori Corbett of St. Anthony, ID, is a frequent contributor to Wood Carving Illustrated and the author of Carving Award Winning Songbirds. She offers several 2½ day workshops a year on color mixing at her studio. For more information, visit Lori's website at www.WhisperingEagle.com.

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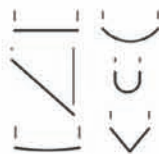
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Carving photos courtesy of relief carver, Frank Stetson, Griswold, CT 2005



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